Plummer, M. D.

Unit organization of the topic Art in the home.

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UNIT ORGANIZATION OF THE TOPIC ART IN THE HOME

Submitted by

M. Donald Plummer

(B. S. in Education, Mass. School of Art 1930)

In partial fulfillment of the

requirements for the degree

Master of Education

1949

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First Reader: Roy O. Billett, Professor of Education

Second Reader: J. Wendell Yeo, Professor of Education

TABLE OF CONTENTS

Chapter		Page
I.	PREPARATION FOR TEACHING THE UNIT . . .	1
	The problem	1
	General description of the art course	2
	The pupils	3
	The classroom	4
	Accumulation of material	5
	Plan of the art room	6
II.	THE UNIT	9
	General statement of the unit . . .	9
	Delimitation of the unit	9
	Bibliography for teachers' use . . .	19
	List of probable indirect and incidental learning products . .	20
	Introductory activities	21
	Core activities	23
	Study and activity guide	24
	Optional related activities	28
	Bibliography for pupils' use	32
	Test	33
	Key to test	43

TABLE OF CONTENTS

Chapter		Page
I.	PREPARATION FOR TEACHING THE UNIT . . .	1
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	List of probable indirect and incidental learning products . .	20
	Introductory activities	21
	Core activities	23
	Study and activity guide	24
	Optional related activities	28
	Bibliography for pupils' use	32
	Test	36
	Key to test	43

TABLE OF CONTENTS

(continued)

Chapter		Page
III.	EVALUATION OF THE UNIT	44
	Log of the unit	44
	Methods of evaluation	46
	Inquiry form	48
IV.	APPENDIX	60

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LIST OF TABLES

Table		Page
I.	Grade, age, general ability quotient, initial score, final score, points gained	51
II.	Calculation of the mean and standard deviation on the initial test	54
III.	Calculation of the mean and standard deviation on the final test	56
IV.	Calculation of the mean and standard deviation on the gain	58

LIST OF TABLES

Table		Page
I.	Grade, age, general ability quotient, initial score, final score, points gained	51
II.	Calculation of the mean and standard deviation on the initial test	54
III.	Calculation of the mean and standard deviation on the final test	56
IV.	Calculation of the mean and standard deviation on the gain	58

LIST OF CHARTS AND GRAPHS

Chart		Page
I.	Relative growth scale - initial test .	55
II.	Relative growth scale - final test . .	57
III.	Relative growth scale - gain	59
Graph		
I.	Graph comparing range of scores made by pupils on initial test and final test	53

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Chart		Page
I.	Relative growth scale - Initial test .	55
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Graph		
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CHAPTER I

PREPARATION FOR TEACHING THE UNIT

The problem.-- This paper will set forth the preparation, organization, presentation, and evaluation, of a unit on "Art in the Home" for a group of 63 pupils in the Belmont Senior High School. It was organized and presented according to principles of teaching explained in the book Fundamentals of Secondary-School Teaching by Roy O. Billett, in a course on the unit method of teaching at Boston University School of Education.[1/] The writer believes that this method of preparation and presentation of a teaching unit provides a very psychological and definite framework on which to plan and evaluate experiences for the pupils. Recently all areas in the art courses were compiled and stated in terms of units. It was hoped that the results of this unit would indicate enthusiastic response from the pupils for this kind of presentation of subject matter.

The unit was presented in the spring of the year because it is at that time that home-makers shake out

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the winter's accumulation of dust, re-paper rooms, buy and re-arrange furniture, put up new draperies, paint walls with new colors, and make or buy new slip covers. Spring brings out new things, new ideas, and a restless spirit is prevalent reflecting nature's annual awakening and her desire for change from the old to the new. Home-makers reflect this spirit in an annual period of contemplation on the way things are in the home, and the way they might be changed for the better. High-school pupils should be allowed to advise and choose innovations in their own home, since many of them have had better training in principles of design and color than their parents. The chance to apply principles learned in school to the home would be a rewarding experience for the pupils. The application of principles of art to the home is probably the most important correlation of art courses with everyday life that the majority of art students experience.

General description of the art course.-- The course in general art was planned to give the pupils experiences which led to definite understandings, attitudes, and appreciations in the fields of design, color, commercial art, composition, art in the home, school, church, and community. Pupils elected this course, and were usually those really interested in art besides having some real

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aptitude for this kind of work. Before this unit was presented the class had completed a unit of work on design, so that the principles of central and axial balance were not taught again, although they were discussed. Just before this unit was taught they had a series of lessons on color, color mixture, and color harmony. Therefore it was assumed that these principles had been learned, and this unit provided opportunity to apply them as they pertained to interior decoration.

The pupils.-- The pupils, numbering 63 in all, doing this unit came from the sophomore, junior, and senior classes and were mixed together in the same periods. In order to get some definite information about their homes and resources, a pupil information form[1/] was filled out by every pupil. The ages ranged from 14 years and 11 months to 18 years and three months. The average number of children in their families was 3.2 and the average number of rooms in their houses was 6.8, which indicated very favorable housing conditions. This was borne out by the finding that 41 had their own room, and only 20 shared rooms with their brothers or sisters. The majority, 36, lived in single houses, while 17 lived in two-family houses, five in three-

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family houses, and three in two-family duplex houses. When asked about the styles of furniture there was practically no response except that four or five mentioned "colonial", "modern", "up-to-date", and "antique". This probably meant that the style of furniture in their homes had no definite style that was recognizable. In answer to a question about color schemes most of them left the question blank, and a few put in the names of some colors; however no one could state any definite color scheme. Better Homes and Gardens was the most popular home magazine in the homes of these pupils, since 39 received it. Then came American Home with 17, House and Garden with 11, House Beautiful with 10, and only 10 of their homes received no magazine of this type at all.

It was encouraging to find out that in 29 homes that pupils were always consulted about home decoration, in 26 homes they were occasionally consulted, and in only six they were never consulted. The work done on this unit should give the pupils confidence in giving advice when asked for it. In all 63 homes there were 19 living rooms, nine dining rooms, and 29 bed rooms that the pupils would like to do over in some way.

The classroom.-- The art room was situated on the third floor of the building and in the center of the

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The classroom.-- The art room was situated on the third floor of the building and in the center of the

floor so that there were no outside windows. Two large skylights provided ample light except on very dark days. The room was equipped with 25 movable drawing tables, cabinets arranged around the sides of the room for storing supplies, two large cork bulletin boards in the back, and a black board in the front behind the teacher's desk. The room was amply supplied with white and colored drawing paper, poster board, mounting board, water color paints, poster paints, brushes, and all the miscellaneous supplies necessary for a well organized art room. Paper, paste, ink, pens and other general supplies were made available in one definite place in the room. Drawings currently being done were kept in a drawer in each drawing table. When drawings were completed they were passed to the teacher for criticism and grading. Each pupil had a notebook which was numbered and on file in a cabinet in the room. This notebook was for preliminary sketches, written reports, illustrative materials, and any other drawings or pictures that the pupil wanted to collect relative to the subject at hand. There was a picture file in the room where pupils could look up reference material needed for certain parts of their work.

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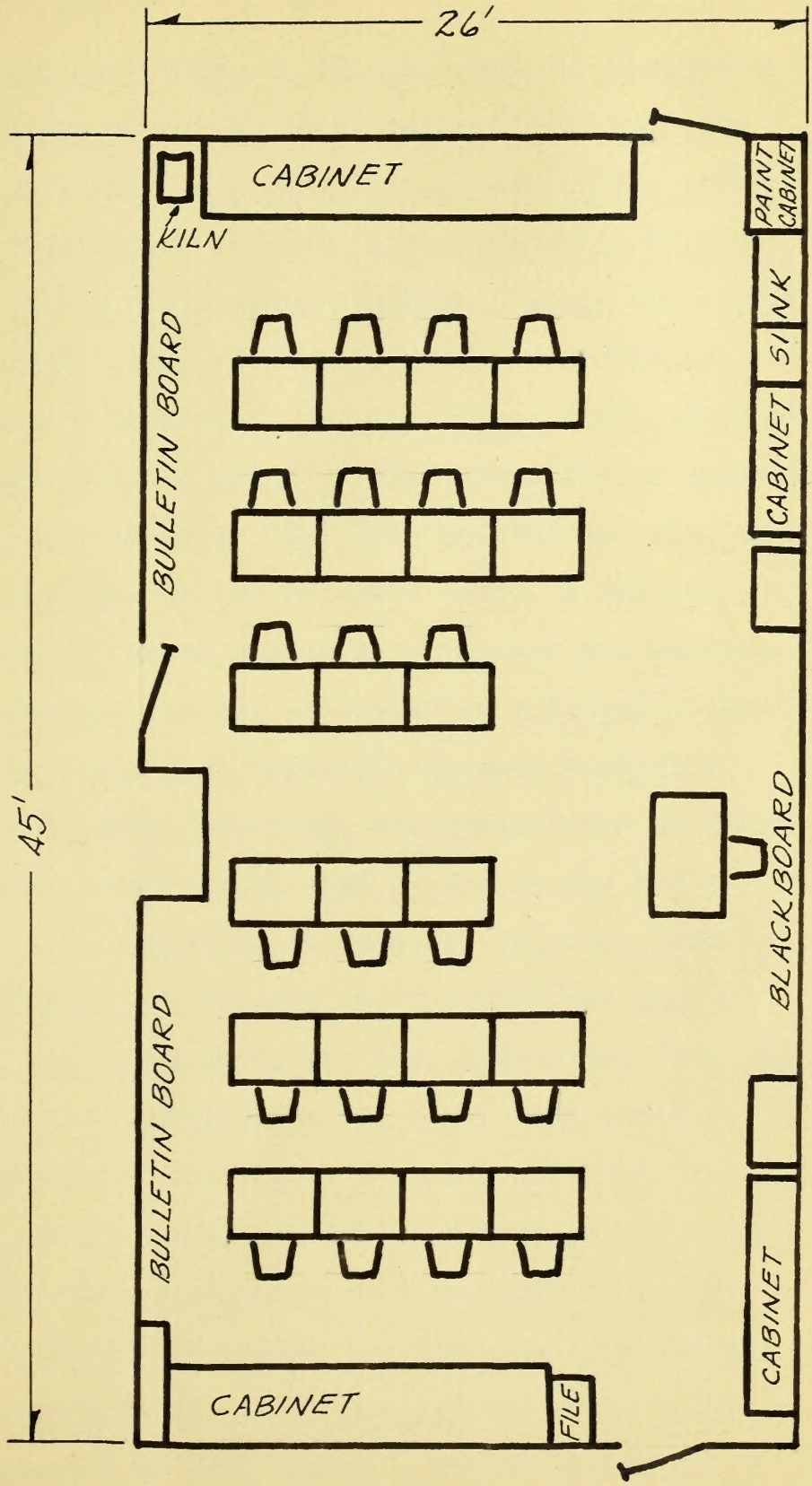

PLAN OF THE ART ROOM

drawings and paintings, it was necessary to accumulate a large amount of illustrative material so that when reference was made to a certain type of window, door, chair, or some other feature, a picture would be ready to assist the pupil's understanding. A large collection of pictures in black and white, color, and outline, was collected from newspapers and magazines. These pictures illustrated definite rules or ideas relative to suggested activities in the unit. They were mounted and displayed properly labelled on the bulletin board. A collection of pictures of period styles of furniture was mounted, filed by period, and was available in a filing cabinet. Recent home decoration magazines in good condition donated by friends, teachers, and pupils were collected and placed on "tap" to be used by pupils who had no access to such magazines at home. As the unit progressed a pile of magazines brought in by individual pupils for their own use grew by the day. These were reserved for use by the owners while the other pile could be used by anyone in the class. A series of illustrations of chairs of the important period styles of furniture was enlarged to 12x18 inches and rendered in pencil. These were displayed around the room and were large enough to be used for class discussions about the characteristics of each style. A set of pictures

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showing some faulty arrangement, color scheme, or puzzling style was assembled and mounted. These were too large to be included in this paper. The teacher introduced one of these every two or three days as "the 64 dollar question", and asked the pupils to find out "What is wrong with this picture?" or "What style is this?" or "What exposure would be best for this color scheme?" This activity should lead to more discriminating observation in those pupils who enjoy solving some kind of riddle.

All this work of collecting and filing reference material took a great deal of time and effort on the part of the teacher. However it seems to the writer better to have it ready than to send pupils home to aimlessly pore through numerous magazines and books of questionable practical nature looking for something that becomes more remote the longer they look. Usually pupils come back disappointed and have lost whatever enthusiasm was created by the teacher at great personal effort. Usually if the material is at hand when enthusiasm is at white heat then the cooling off period need not be encountered at all. However some effort should be made by the pupils to supply their own reference material and many of them will do it because they are interested in their work.

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CHAPTER II

ART IN THE HOME

General statement of the unit.-- The application of laws governing good design and harmonious color combinations is necessary when planning the interior of homes. The furnishings and color schemes should be chosen to be a suitable combination of function and style. An individual's personality and level of art understanding is reflected in the home in which he lives.

Delimitation of the unit.--

A. Laws of balance and symmetry must be applied to plans for homes so that we will be surrounded with pleasing arrangements.

1. Axial balance is found when identical features such as furniture, windows, and pictures are balanced on an axis or central feature, such as a fireplace or divan.
2. Central balance may be found in dining rooms where the table is the center and the chairs are arranged to balance around the center unit.
3. Occult balance is found in rooms where rigid symmetry is not desirable, and similar instead of identical features are made to serve as

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2. Central balance may be found in dining rooms where the table is the center and the chairs are arranged to balance around the center unit.

3. Occult balance is found in rooms where rigid symmetry is not desirable, and similar textures or material features are used to serve as

balancing agents.

4. Rooms arranged according to laws of balance have a pleasant psychological effect on the people who live in the home.

B. The laws of balance need not always be applied rigidly but their influence should be apparent.

1. The modern home is usually characterized by its informality in arrangement.
2. Informal arrangements may be achieved by such means as balancing a doorway with a properly draped window.
3. Homes sometimes become so informal that there is no apparent reason for the arrangement of colors of furniture.
4. Good informal interiors provide the most "homelike" atmosphere for the occupants.

C. The proportion of a room is the relationship existing between its length, width, and height.

1. The proportion of a room is best revealed when the room is bare.
2. The proportions of rooms have changed from large high rooms to small rooms with low ceilings.
3. The proportion of rooms is satisfactory when we are not conscious of its being too long, too low, too narrow, too high, or too wide.

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D. The color scheme of a room is determined by its use, exposure, size, position in the house, and style of furniture.

1. Recommended color schemes for rooms according to:

a. Use

(1) Hall -- strong color and contrast of values.

(2) Living room -- restrained and harmonious.

(3) Dining room -- bright and gay.

(4) Bed room -- restrained and restful.

b. Exposure

(1) Cold light from the north may be modified by warm wall and ceiling colors, such as tan, cream, yellow, and orange.

(2) Southern or warm exposures demand cool tones, such as blues, pearl greys, and cool greens.

c. Size

* (1) Aggressive or bright colors make rooms appear smaller thereby decreasing the apparent size of the room.

* (2) Recessive or dull colors make walls appear to recede thereby increasing

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the apparent size of the room.

d. Style of furniture

(1) Most all period styles of furniture need a formal, restrained, and subdued color scheme in order to accentuate their beauty.

* (2) Empire, Victorian, and Modern styles of furniture may be used with color schemes of considerable brilliance.

E. Any of the styles of furniture since that of the Gothic period may be used in contemporary homes.

* 1. Styles of furniture having a distinctive style, or made of a definite kind of wood, such as Elizabethan, Empire, and Modern should be used alone in a room.

2. Styles of furniture having similar designs and material such as Queen Anne and William and Mary, Chippendale and French, or Hepplewhite and Sheraton may be used together in a room.

F. Period styles of furniture all have definite characteristics that identify their style. Since chairs have all the important characteristics of each style, the following lists apply to chairs only.

* 1. Elizabethan

a. Heavy construction.

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c. Style of furniture

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3. Period styles of furniture all have definite characteristics that identify their style. Since chairs have all the important characteristics of each style, the following lists apply to chairs only.

* 1. Elizabethan

a. Heavy construction.

b. Bulbous legs.

c. Stretchers close to the floor

d. Linen fold carving.

* 2. Italian

a. Classic lines

b. Ornate carving.

c. Elaborate, floral inlay.

d. Figures and animals carved in high relief

e. Heavy construction.

3. Jacobean

a. High back.

b. Split spindle decoration.

c. Upholstered seats.

d. Sturdy construction.

4. Charles II

a. Carved crown at top of back.

b. S curve in carving.

c. Twisted spindles.

d. Wide carved front stretcher.

e. High back.

5. Cromwellian

a. Dutch origin.

b. Straight, simple back and legs.

c. Leather back and seats (upholstery).

d. No carving.

b. Bulbous legs.

c. Stretchers close to the floor

d. Linen fold carving.

2. Italian

a. Classic lines

b. Urnate carving.

c. Elaborate, floral inlay.

d. Figures and animals carved in high relief

e. Heavy construction.

3. Jacobean

a. High back.

b. Split spindle decoration.

c. Upholstered seats.

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4. Charles II

a. Carved crown at top of back.

b. S curve in carving.

c. Twisted spindle.

d. Wide carved front stretcher.

e. High back.

5. Cromwellian

a. Dutch origin.

b. Austere, simple back and legs.

c. Leather back and seats (upholstery).

d. No carving.

6. William and Mary

   a. Tassel foot.

   b. Dutch bun foot.

   c. Turned pear or inverted bell-shaped legs.

   d. Wide, carved front stretcher.

   e. High back.

   f. C curve in carving.

7. French

   a. Elaborate carving.

   b. Costly upholstery.

   c. Oval backs.

   d. No straight lines.

   e. Half length arms.

8. Queen Anne

   a. Cabriole legs.

   b. Claw and ball foot.

   c. Dutch shell pattern carving.

   d. Round shoulders.

   e. Plain splat.

9. Chippendale

   a. Cabriole leg highly carved.

   b. Claw and ball foot.

   c. C curve in carving.

   d. Broad upholstered seat.

   e. Pierced splat joined to seat.

6. William and Mary

a. Pressed foot.

b. Button bun foot.

c. Turned post or inverted bell shaped legs.

d. Wide, carved front stretcher.

e. High back.

f. C curve in carving.

7. French

a. Elaborate carving.

b. Costly upholstery.

c. Oval backs.

d. No straight lines.

e. Half length arms.

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c. Intricate shell pattern carving.

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a. Cabriole leg highly carved.

b. Claw and ball foot.

c. C curve in carving.

d. Broad upholstered seat.

e. Pierced splat joined to seat.

f. Ribbon carving.

g. Half length arms.

h. Ears on corner of back.

10. Hepplewhite

a. Heart shaped back.

b. Shield shaped back.

c. Ostrich feather carving in center splat.

d. Square tapered leg.

e. Spade foot.

11. Sheraton

a. Straight lines.

b. Slender tapering legs.

c. Simple rectangular back.

d. Center of back higher.

e. Urn shaped center splat.

* 12. Empire

a. Stiff and formal.

b. Classic lines.

c. Legs ungracefully curved.

d. Carvings and decorations of animals, stars, letter N, and classic motifs.

G. In designing modern furniture one must keep in mind function, simplicity, and the use of new materials in new ways.

1. In modern furniture design the use for which

f. Ribbon carving.

g. Half length arms.

h. Bars on corner of back.

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12. Empire

a. Stiff and formal.

b. Classic lines.

c. Legs unnecessarily curved.

d. Carvings and decorations of animals, stars, letter N, and classic motifs.

6. In designing modern furniture one must keep in mind function, simplicity, and the use of new materials in new ways.

1. In modern furniture design the use for which

the furniture is designed is of primary importance and any superfluous decorations are never allowed.

2. The planes on modern furniture are reduced to simplest forms making the style to resemble boxes or blocks.

* 3. Plastics, glass, metal tubing, veneer, new tile material, pressed wood, and similar new materials have led to an interesting interplay of textures.

4. There is a tendency toward lowness rather than height because:

   a. Space is essential in the modern home.

   b. Low lines are more restful.

* 5. Wood is left in the most natural state consistent with proper preservation.

6. Modern furniture should be easy to handle and maintain.

7. Modern furniture is the best contemporary style while modernistic furniture is usually very poorly designed and cheap.

H. New ideas of building are changing the general layout of a home and more radical changes are promised for the future.

1. Modern homes are becoming low, rambling, one floor dwellings.

the furniture is designed is of primary importance and any superfluous decorations are never allowed.

2. The planes on modern furniture are reduced to simplest forms making the style to resemble boxes or blocks.

* 3. Plastics, glass, metal tubing, veneer, new tile material, pressed wood, and similar new materials have led to an interesting interplay of textures.

4. There is a tendency toward lowness rather than height because:

a. Space is essential in the modern home.

b. Low lines are more restful.

* 5. Wood is left in the most natural state consistent with proper preservation.

6. Modern furniture should be easy to handle and maintain.

7. Modern furniture is the best contemporary style while modernistic furniture is usually very poorly designed and cheap.

H. New ideas of building are changing the general layout of a home and more radical changes are promised for the future.

1. Modern homes are becoming low, rambling, one floor dwellings.

2. Glass walls provide an impression of increased space to a small or averagedsized home.

* 3. Rooms are thrown together by using movable partitions or no partitions at all.

* 4. Living room accomodations are becoming larger because space is saved by sacrificing separate dining rooms.

5. New materials and new uses of old materials add to modern innovations almost daily.

I. Floors, floor coverings, upholstery, and draperies may do much to bring the color and style of a room together.

1. Floor coverings should be simple in design.
2. The color of the floor covering should be low in value and intensity.
3. The rug or carpet is often the key for the color scheme of the rest of the room.
4. Upholstery in living rooms should be similar except for one or two chairs which may be different to add a note of contrast.
5. Upholstery in dining rooms should be the same on all chairs.
6. Draperies are the link between the color scheme on the floor and that on the wall.
7. The design, color, and material of draperies

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7. The design, color, and material of draperies

should harmonize with the style and use of the room.

J. Perspective is used to some degree in drawing houses and furniture.

1. An elevation of a room shows only two dimensions - length and height.

2. Perspective drawings show three dimensions - length, height, and depth.

3. One point perspective is sufficient for most simple room or furniture drawings. The method of making this kind of drawing is:

a. Establish a vanishing point at eye level.

b. Draw all receding lines to the vanishing point.

c. All other lines are vertical or horizontal.

* 4. Two point perspective is necessary when the room is at an angle to the observer. The method of making this kind of drawing is:

a. Establish the eye level.

b. Take a left and right vanishing point at extreme left and right of eye level line.

c. Make all receding lines go to one of the vanishing points.

d. All other lines are vertical.

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4. The Boston Museum of Fine Arts has one of the finest

collections of period rooms in the country. These rooms are furnished with authentic furniture.

This delimitation is rather extensive and there may be some items that would not be achieved by every pupil during the unit. Rather than cut out these items they have been indicated by being marked with an asterisk, and left in the delimitation for the benefit of the pupils who will achieve them.

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List of Probable Indirect and Incidental Learning Products

A. Indirect

1. Appreciation of beauty in well planned homes of any period.
2. Appreciation of the importance of single articles in the home, which must harmonize in style and color with their surroundings.
3. Appreciation of symmetry and good proportion as applied to home interiors.
4. Attitude of critical analysis of one's home and others that one sees in everyday life.
5. Attitude of self reliance through working at one's own speed and solving problems as they are encountered.
6. Attitude of cooperation through working and participating in groups.
7. Enjoyment in the knowledge that a few concepts well applied to practical problems will lead to better living.

B. Incidental

1. Ability to cut and mount pictures neatly.
2. Skills in the use of pencil, pen and ink, and water color.
3. Concept of the importance of reserving reference material ahead of the necessity for using it.

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THE UNIT ASSIGNMENT

Introductory activities.--

A. The objective test built for the unit was administered in order to determine what concepts had already been acquired from casual observation in homes and popular magazines. The pupils were told that the results[1/] would not affect their final mark in the unit, but that they should answer every item. Ample time was allowed for the test, and all pupils finished during the regular period of 50 minutes.

B. The next day a large model of a bare living room was presented to the pupils by the teacher.[2/] This demonstration model was equipped with doors, windows, and cabinets that could be moved and secured with scotch tape in any desired location. The teacher and the pupils discussed the following questions.

1. Is the proportion of the room pleasing?
2. What is good proportion?
3. What laws of balance should be used in placing doors and windows?
4. Where should these windows be placed for good vision?

1/ Chapter III, Table I.

2/ Appendix, Plates I and II.

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[2] Appendix, Plates I and II.

5. What size doors and windows are best for this particular room?
6. How many windows should be included?
7. How may the proportion of a room be improved or changed?

C. The teacher and the pupils placed the doors and windows in various places in the model room, and discussed their effect and compliance with the laws of good design and practical arrangement.

D. The pupils made an individual drawing of the room, and placed doors and windows in their drawings where they thought they should be according to understandings derived from class discussions. Most pupils also added pieces of furniture in order to illustrate good balance. A whole class period was used in completing this drawing.

E. The next day the model living room was presented again with the doors and windows permanently attached. This time there was a color on the walls and colors taken at random on the draperies and rug. Other draperies, (paper models) chairs, and rugs (paper cut to size) were available for experimentation. The teacher guided the pupils into a discussion of the following questions.

1. Do these colors harmonize? Why? Why not?

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1. Do these colors harmonize? Why? Why not?

2. What general rule should be followed for the color scheme for a living room?
3. What permanent part of the living room often dictates the color scheme? Discuss this point.
4. What effect has exposure on the color scheme in a room?
5. Which of this assortment of rugs and draperies would you choose for this room? Why?
6. What standard color scheme would be best for this room?

Through class discussion and many re-arrangements of the models the colors were finally chosen and installed as draperies, rug, and upholstery in order to illustrate the best colors for each color scheme. It was interesting to note that the pupils that responded most readily to these demonstrations and discussions were those who ordinarily were not very responsive to some other art work. This leads the writer to conclude that a demonstration with models or substances that can actually be seen and moved around strike a responsive chord with the slow learner.

Core activities.--

The following study and activity guide was duplicated and given out to every pupil immediately after the introduction was completed. The use of the guide was explained

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Study and Activity Guide

All pictures made or mounted will be done on 8½x11 paper. Paper will be supplied to you cut to the correct size. Written papers should be attached to drawings with staples. Pass in each piece of work as it is completed.

A. The teacher will pass out at random pictures of interiors taken from magazines. Mount the picture on at least two colored papers chosen to harmonize with the color scheme of the picture, and then write about it in answer to these questions.

1. Why is the arrangement of doors and windows appropriate or not appropriate for the room?
2. What color scheme was carried out and why was it chosen?
3. How many styles of furniture are shown?
4. Is the style of furniture appropriate for the room? Why?
5. Comment on whether you would like this room in your home. Why or why not?

B. What room in your home is in need of a new arrange-

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B. What room in your home is in need of a new arrange-

ment or color scheme?

Choose this room in your home and draw one wall with the furniture and pictures arranged as they are at present. On another paper re-arrange the furniture, draperies, color scheme, pictures, and so on, without regard to the expense. The second drawing is to be painted in water color and presented as an ideal arrangement. Magazine articles will be available in which there are suggestions on "Then and Now" arrangements in the home. This problem is to be carried along as two weeks home work.

References: (4:84-85,100-105,123-127,148-151)

C. Large illustrations of furniture of various periods will be exhibited around the room. Choose at least one style to investigate and prepare a report for the class either as a drawing, verbal explanation, or both. Reference books will be available for this research.

These reports should include:

1. Point out important characteristics of the style.
2. Tell what kind of wood is used.
3. Tell in what type of home it is most appropriate.
4. Include interesting comments on the period and its effect on the style of furniture.

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3. Tell in what type of home it is most appropriate.
4. Include interesting comments on the period and its effect on the style of furniture.

References: (1: chapter on each period)

(2: chapter on each period) (11:104-164)

D. What colors are suitable for rooms whose exposure is north? East? South? West?

What effect has the amount of window area on the color scheme of a room?

Choose one of the following activities.

1. Prepare a drawing illustrating a compass with an arrangement of colors at each point of the compass, showing correct colors for each exposure.
2. Illustrate what colors should be used in a room with one small window, and one with many windows. This will be two separate drawings colored with water color.

References: (1:279-283) (4:365, 380-381)

E. What basic furniture styles can you recognize when you see them in pictures?

Bring in a home decoration magazine or many pictures torn from a magazine or newspaper showing interiors. Cut out and mount six different styles of furniture. These are to be labelled when the name of their style becomes known by looking them up in books.

References: (9:14-15) (11:104-144) (5:33-95) (8:78-99-112-118-125-152-179-206-220-225-235-254-303)

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F. Make an outline drawing of three windows in any room of your choice. Add enough furniture to indicate the kind of room. Draw the proper draperies or curtains on the windows showing correct style, length, and texture. Render in pencil.

References: (3:75-106) (7:57-78)

G. Choose a drawing of a corner of a room which will include floor, rug, wall, upholstered chair, window, draperies, and lamp. Paint in the colors considered best for the type of room, exposure, and period. Three rexographed pictures of rooms will be available for use in this problem.

References: (8:326-233) (11:77-95) (4:370-375, 377-380, 365-368)

H. Collect, mount, and label two pictures, one to illustrate formal balance and the other to illustrate informal balance in the arrangement of windows, doors, furniture, pictures, or colors.

I. Design and draw in pencil outline two pieces of modern furniture. These may be a chair and end table, sofa and coffee table, piano and bench, kitchen table and stool, dining room chair and buffet, bed and bed-side table, or any similar combination of pieces. Use one vanishing point for receding lines. Answer the following questions with reference to

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this activity:

1. What reference has utility to the design of modern furniture?
2. Why are most modern pieces of furniture made to resemble very simple shapes?
3. Is the tendency to develop high or low pieces?
4. How is wood finished to develop style in modern furniture?

References: (1:171-186) (11:167-175, 278-284)

Optional related activities.--

These activities were prepared separately on cards and were shown to pupils who finished the core activities so that they could choose one or more of them to do. Not many pupils were able to make this choice since most of them spent all the time on the core activities.

A. Look up and prepare a report to be given to the class on one of the magazine articles presented for consideration. This report should include:

1. Important conclusions brought out by the author.
2. General advice that would be helpful to homemakers.
3. Results of experiments carried out by the author.
4. Illustrative material to help in giving the report.

References: (11: any article of interest to the pupil)

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   2. General advice that would be helpful to homemakers.
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B. Construct a box showing the floor and four walls of a room. Place doors and windows, paint in walls, add draperies, accessories, and rug. This model room should be planned as a kitchen, bed-room, play-room, or living room, and the plan laid out according to the requirements of that particular room.

References: (3:189-207) (7:167-216) (10:115-147)

C. Make an arrangement of actual samples of wall paper, drapery material, curtain material, paint sample, and rug color for a definite room. Label each sample and staple the whole arrangement to a cardboard background. Choose colors and textures that would be suitable for the room of your choice.

References: (6:101-117)

D. Cut out several small pictures from a magazine. Make an outline drawing of a wall space placing doors, windows, cabinets, furniture, or a combination of these in the wall space. Frame the pictures with paper and paste them on the wall in the best balanced arrangement possible. The pictures should:

1. Be in harmony with the type of room.
2. Be consistent in subject matter.
3. Be done in appropriate media.
4. Be harmonious in color.
5. Be placed to best advantage on the wall space.

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4. Be harmonious in color.
5. Be placed to best advantage on the wall space.

6. Be correctly framed.

References: (4:414-419, 444-451) (7:111-125)
(10:132, 209-229)

E. Choose a picture of an ordinary room from some "home" magazine. Re-design the room and furniture in the modern manner. Draw the same layout as in the original picture showing your own ideas of what constitutes good modern interiors. Draw in outline and color with poster paints.

References: (6:199-219) (11:167-175, 278-284)

F. Choose a booklet or brochure sent out free to the trade by business concerns in the interior decoration business. Read it and prepare a report to be given to the class stating any important information that would be of general interest.

G. Construct three pieces (models) of modern furniture. Use Melton mount and tape the edges for strength. Paint them with water color to resemble finish.

References: (6:199-219) (11:167-175, 278-284)

H. Paint a picture that would be appropriate in color and style for a definite type of room of your choice. Make the picture small enough so that it may be mounted on an elevation of the wall which should be drawn and painted on cardboard.

References: (4:414-419, 444-451) (10:132, 209-229)

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I. Mount an actual piece of linoleum, drapery or upholstery material, and similar examples of materials. Next to the material draw an interior and color the drawing so that the chosen sample fits into the color scheme of the room. Indicate where the sample would be used.

References: House Beautiful, October 1941.

J. Design a table lamp and table in such a way that they both look well together in proportion, design, and color.

K. Make a set of drawings to illustrate the evolution of the modern chair from Gothic time to the present.

6. Mount an actual piece of linoleum, drapery or upholstery material, and similar examples of materials. Next to the material draw an interior and color the drawing so that the chosen sample fits into the color scheme of the room. Indicate where the sample would be used.

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3. Gillies, Mary Davis, Popular Home Decoration, Wise and Company, New York, 1940, 309 pp.

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Test - Art in the Home

Name ..... Grade ... Age ...

Course ..... Date .....

I. Directions: In the following group of items mark (O) each item which you consider true, and (X) each item which you consider false, in the space provided at the left of each statement.

( ) 1. Central balance is used in arrangements in formal rooms.

( ) 2. Occult balance is found in homes where identical pieces of furniture balance on both sides of a central axis.

( ) 3. Elizabethan furniture is heavy and cumbersome.

( ) 4. Glass walls in modern homes have the effect of expanding its size.

( ) 5. The laws of balance applied to a room make it a restful place in which tomlive.

( ) 6. The short arms on French chairs were planned that way to make the chairs seem light and delicate.

( ) 7. The proportion of a room may be determined best when the room is bare.

( ) 8. The color scheme in the living room should be as bright and gay as possible.

( ) 9. The absence of carving on modern furniture is due to the scarcity of professional wood carvers.

( ) 10. Period styles of furniture show to best advantage against restrained color schemes.

( ) 11. The upholstery on all living room chairs should be the same material, color, and design.

( ) 12. If a room is too small liberal use of mirrors will make it appear larger.

Test - Art in the Home

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( ) 11. The upholstery on all living room chairs should be the same material, color, and design.

( ) 12. If a room is too small liberal use of mirrors will make it appear larger.

( ) 13. Charles II chairs are high backed, elaborately carved, and have twisted spindles.

( ) 14. There is no danger of the arrangement of a home becoming too informal.

( ) 15. The wood in modern furniture is stained to imitate many varieties of foreign woods.

( ) 16. Good informal interiors make for a comfortable "homey" atmosphere.

( ) 17. Elizabethan furniture is not adaptable to modern homes.

( ) 18. The rooms in houses built around 1900 were much smaller that those in houses built today.

( ) 19. Rooms facing north should have many warm colors in them.

( ) 20. Wall papers with small designs equally spaced have a restful effect in bed rooms.

( ) 21. Modern furniture may be used only in modern homes.

( ) 22. The beautiful rooms pictured in magazines are usually dreams set up by some interior decorator to look at and admire.

( ) 23. The key letter that helps to remember Sheraton furniture is N.

( ) 24. Modern styles of furniture require very subdued color schemes.

( ) 25. Hepplewhite furniture is excellent when used in dining rooms.

( ) 26. Two point perspective is used when the object is parallel to the observer.

( ) 27. Eighteenth century furniture may be mixed in the same room without creating confusion.

( ) 28. Italian furniture is very simple, without any carving except in extreme cases.

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( ) 28. Italian furniture is very simple, without any carving except in extreme cases.

( ) 29. Modern furniture is the same as modernistic.

( ) 30. An elevation drawing shows the third dimension.

( ) 31. Upholstery should be different on all dining room chairs.

( ) 32. In warm color schemes one touch of cool color should be added for contrast.

( ) 33. New materials for furniture is responsible for some new designs.

( ) 34. Draperies tie together the color scheme of the wall and the floor.

( ) 35. Empire furniture was designed during the reign of Louis XIV.

( ) 36. In modern homes the tendency is toward high ceilings.

( ) 37. The pierced splat is typical of Chippendale furniture.

( ) 38. Sheraton furniture is very ornate.

( ) 39. One rarely sees French style furniture in modern homes.

( ) 40. Elizabethan furniture was made from oak wood.

( ) 41. The size of a room has nothing to do with its color scheme.

( ) 42. Halls should have strong color and contrast of values in the wall paper.

( ) 43. Each style of furniture has some feature which identifies it.

( ) 44. Jacobean furniture is light and graceful.

( ) 45. The cabriole legs used on chairs are straight and tapered.

( ) 46. A rug with a large colorful pattern is a poor choice for a living room.

( ) 29. Modern furniture is the same as modernistic.

( ) 30. An elevation drawing shows the third dimension.

( ) 31. Upholstery should be different on all dining room chairs.

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( ) 46. A rug with a large colorful pattern is a poor choice for a living room.

( ) 47. It is wise to use one vanishing point to show depth in drawings.

( ) 48. Modern furniture may be mixed with any other style.

( ) 49. Modern furniture design saves space in a home.

( ) 50. The rug is often the starting point for planning the color scheme of a room.

II. Directions: Each of the following statements are incomplete. One word or group of words must be chosen from those given which best completes the statements. Write the letter of the word or words chosen in the parentheses provided to the left of the number of the item.

(Example) (b) 1. A room planned for French furniture should be ---.
a. colorful
b. ornate
c. plain
d. restrained

.....

( ) 51. When identical features balance on a central unit we call it --- balance.
a. central
b. axial
c. occult
d. free

( ) 52. Three pictures are to be hung on one wall. One is a large picture and the other two are medium sized. The large one should be hung --- --- ---.
a. on the left
b. on the right
c. above the others
d. in the middle

( ) 53. A piano on one side of a room may be balanced on the other side by a ---.
a. chair
b. foot-stool
c. window
d. sofa

( ) 47. It is wise to use one vanishing point to show depth in drawings.

( ) 48. Modern furniture may be mixed with any other style.

( ) 49. Modern furniture design saves space in a home.

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d. sofa

( ) 54. If one wall in a room is to be papered differently than the other three walls, it should be ---.
   a. similar
   b. ornate
   c. in contrast
   d. plain

( ) 55. The average modern home is ---.
   a. formal
   b. informal
   c. in period style
   d. colonial

( ) 56. When a room is too long or too narrow the --- is wrong.
   a. style
   b. arrangement
   c. proportion
   d. design

( ) 57. Draperies that reach the floor add --- to the room.
   a. length
   b. width
   c. height
   d. style

( ) 58. The apparent height of a room may be lowered by the use of --- lines.
   a. curved
   b. horizontal
   c. vertical
   d. graceful

( ) 59. Analagous colors are ---.
   a. opposite
   b. triadic
   c. monotonous
   d. neighbors

( ) 60. In a room with a northern exposure --- should not be used in great quantity.
   a. violet
   b. red
   c. blue
   d. yellow

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c. height
d. style

( ) 88. The apparent height of a room may be lowered by the use of --- lines.
a. curved
b. horizontal
c. vertical
d. graceful

( ) 89. Analogous colors are ---.
a. opposite
b. triadic
c. monotonous
d. neighbors

( ) 90. In a room with a northern exposure --- should not be used in great quantity.
a. violet
b. red
c. blue
d. yellow

( ) 61. The best material for upholstering French chairs is ---.
   a. cotton
   b. damask
   c. organdy
   d. muslin

( ) 62. In planning a modern home the most essential requirement is ---.
   a. beauty
   b. money
   c. imagination
   d. an architect

( ) 63. The general coloring in a living room is more suitable to its use if it is ---.
   a. neutral
   b. dynamic
   c. gaudy
   d. complementary

( ) 64. An important characteristic of Hepplewhite furniture is ---.
   a. heart shaped chair backs
   b. straight lines
   c. the claw and ball foot
   d. elaborate carving

( ) 65. A --- color scheme is best for a room with a southerly exposure.
   a. warm
   b. quiet
   c. loud
   d. cool

( ) 66. Many characteristics of Chippendale furniture begin with the letter ---.
   a. S
   b. M
   c. F
   d. C

( ) 67. A dingey city room with its one window opening on a dark court may be made sunny by using ---.
   a. green
   b. brown
   c. yellow
   d. blue

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a. green
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( ) 68. Kitchens have become smaller mostly because of ---.
a. the high cost of building
b. advances in kitchen appliances
c. ready cooked foods
d. the size of the modern family

( ) 69. When a room is large and should be made to appear smaller one should use --- colors.
a. bright
b. dull
c. light
d. monochromatic

( ) 70. Heavily carved furniture was typical of the --- period.
a. Cromwellian
b. Sheraton
c. Colonial
d. Empire

( ) 71. In planning a modern home architects first try to emphasize ---.
a. expense
b. functionalism
c. blank walls
d. smart furniture

( ) 72. The coloring on the floor of a room should be --- in value.
a. colorful
b. high
c. medium
d. low

( ) 73. The --- carving was used often on Queen Anne furniture.
a. cupid
b. cockle shell
c. flower
d. urn

( ) 74. The most important influence in Gothic furniture design was ---.
a. the tools used
b. the living conditions
c. church architecture
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( ) 75. Modernistic furniture usually indicates ---.
a. cheap construction
b. uncomfortable usage
c. up to date ideas
d. poor design

III. Directions: Certain important characteristics of styles of furniture are shown in these illustrations. Place the letter of each drawing in the parentheses to the right of the appropriate name of the style.

76. Chippendale ( )

77. Wm. and Mary ( )

78. Queen Anne ( )

79. French ( )

80. Hepplewhite ( )

81. Sheraton ( )

82. Duncan Phyfe ( )

83. Elizabethan ( )

84. Modern ( )

85. Charles ( )

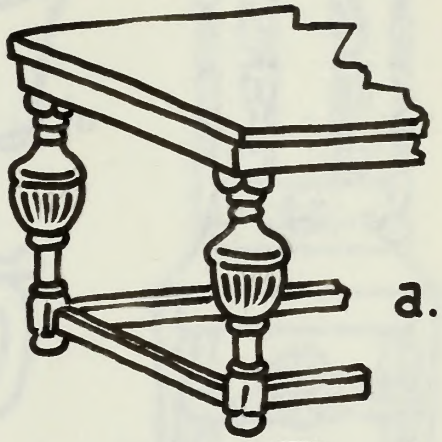
86. Italian ( )

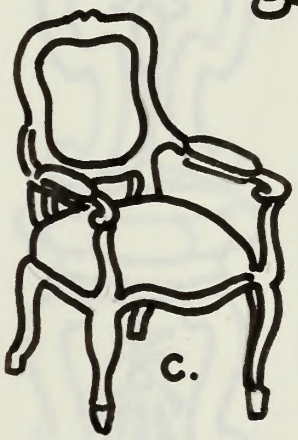
87. Empire ( )

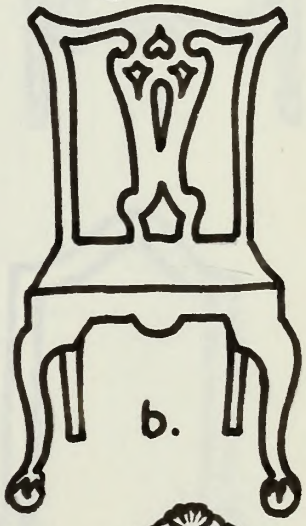
88. Modernistic ( )

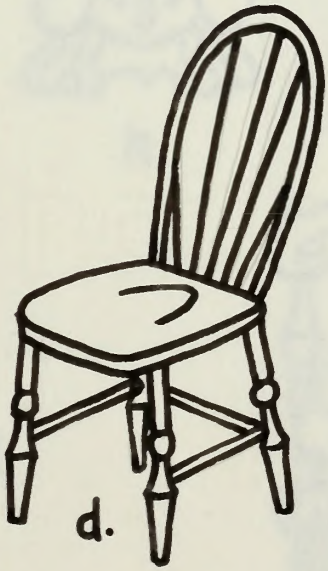
89. Cromwellian ( )

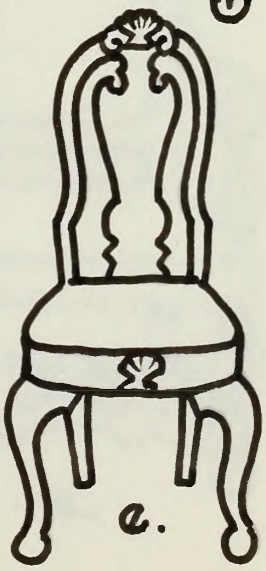
90. Victorian ( )

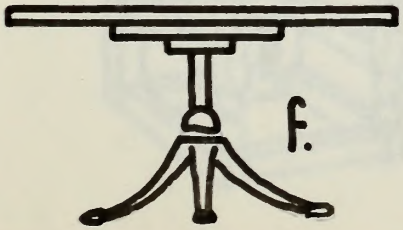












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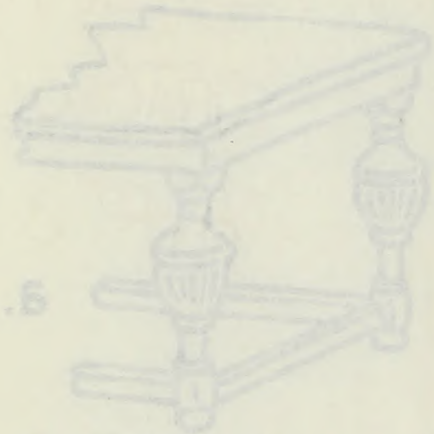

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88. Modernistic ( )

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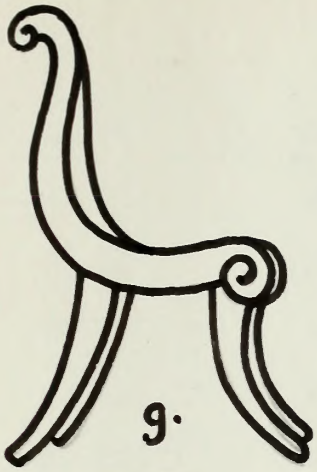
90. Victorian ( )



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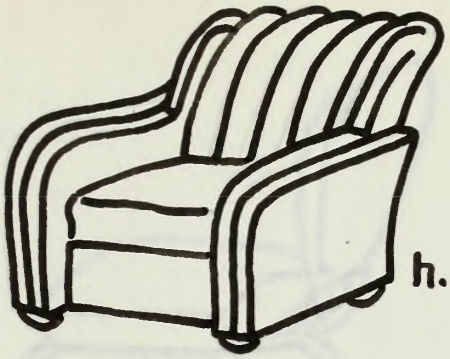

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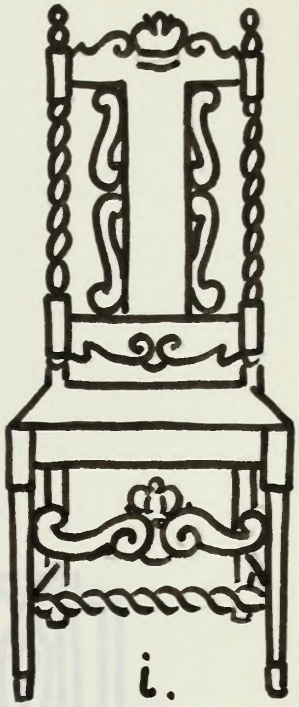

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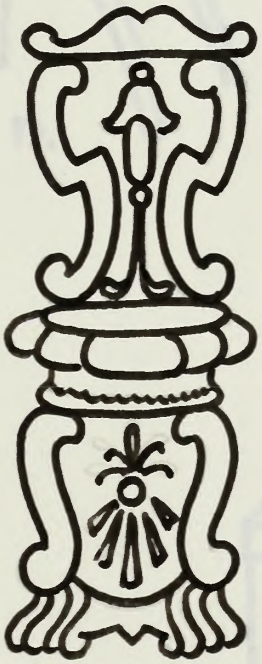

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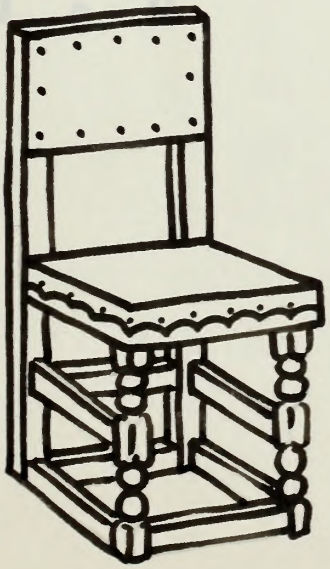

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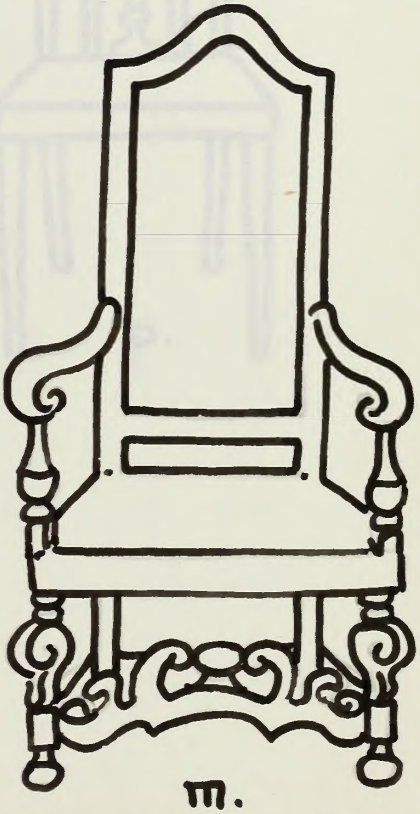

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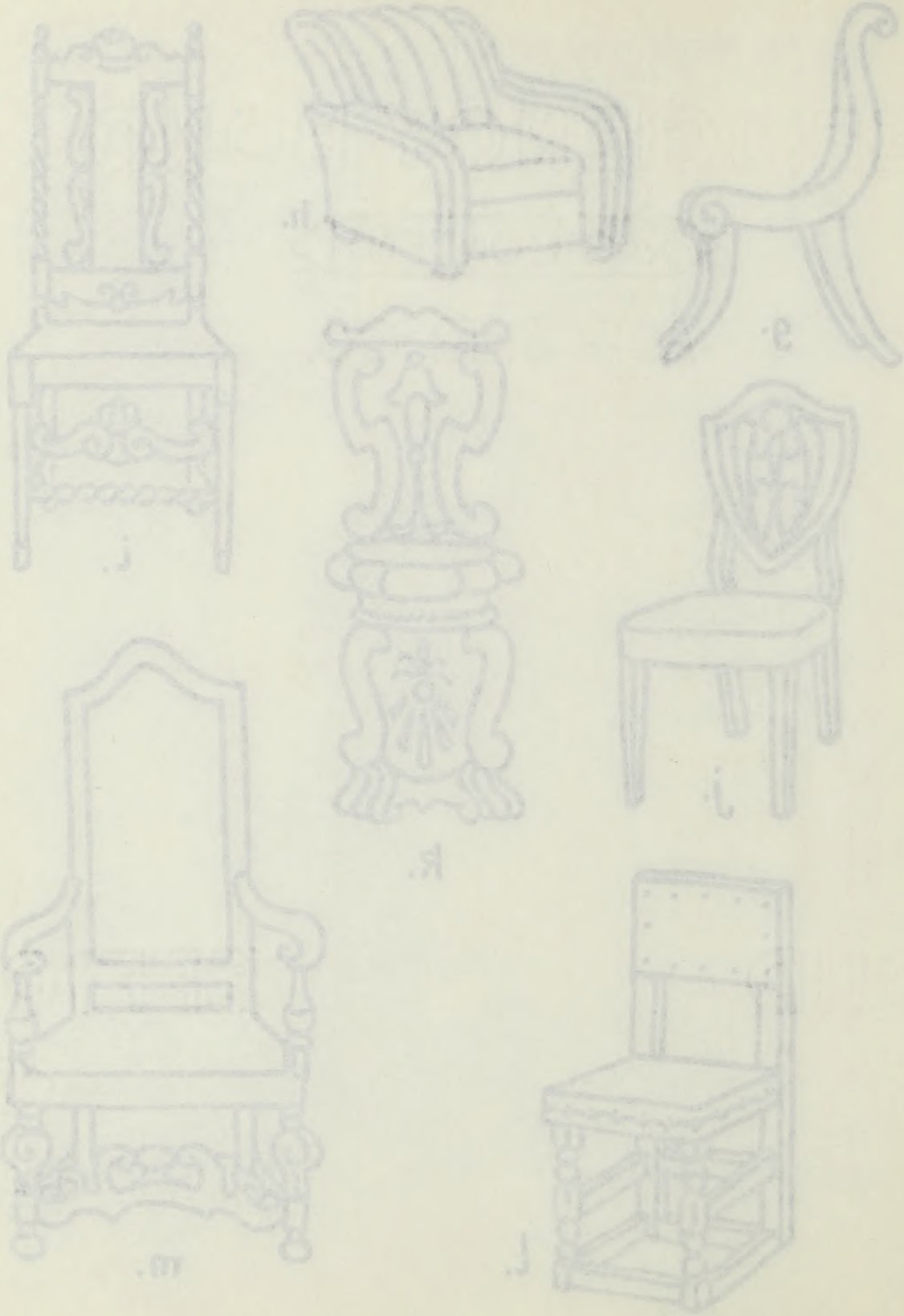

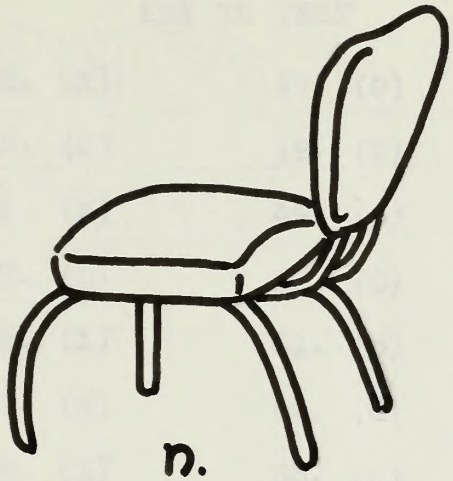

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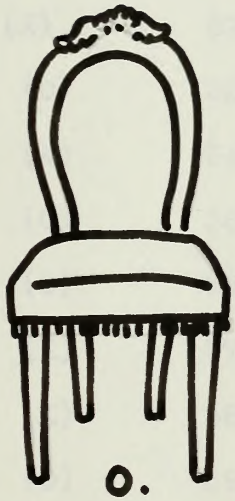

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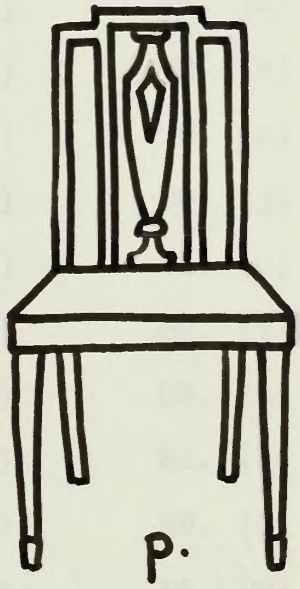

p.

KEY TO TEST

1. (O)	24. (X)	47. (O)	70. (d)
2. (X)	25. (O)	48. (X)	71. (b)
3. (O)	26. (X)	49. (O)	72. (d)
4. (O)	27. (O)	50. (O)	73. (b)
5. (O)	28. (X)	51. (b)	74. (c)
6. (X)	29. (X)	52. (d)	75. (d)
7. (O)	30. (X)	53. (c)	76. (b)
8. (X)	31. (X)	54. (c)	77. (m)
9. (X)	32. (O)	55. (b)	78. (e)
10. (O)	33. (O)	56. (c)	79. (c)
11. (X)	34. (O)	57. (c)	80. (j)
12. (O)	35. (X)	58. (b)	81. (p)
13. (O)	36. (X)	59. (d)	82. (f)
14. (X)	37. (O)	60. (c)	83. (a)
15. (X)	38. (X)	61. (b)	84. (n)
16. (O)	39. (X)	62. (c)	85. (i)
17. (O)	40. (O)	63. (a)	86. (k)
18. (X)	41. (X)	64. (a)	87. (g)
19. (O)	42. (O)	65. (d)	88. (h)
20. (O)	43. (O)	66. (d)	89. (l)
21. (X)	44. (X)	67. (c)	90. (o)
22. (X)	45. (X)	68. (b)	
23. (X)	46. (O)	69. (a)	

KEY TO TEST

1. (O)
2. (X)
3. (O)
4. (O)
5. (O)
6. (X)
7. (O)
8. (X)
9. (X)
10. (O)
11. (X)
12. (O)
13. (O)
14. (X)
15. (X)
16. (O)
17. (O)
18. (X)
19. (O)
20. (O)
21. (X)
22. (X)
23. (X)
24. (X)
25. (O)
26. (X)
27. (O)
28. (X)
29. (X)
30. (X)
31. (X)
32. (O)
33. (O)
34. (O)
35. (X)
36. (X)
37. (O)
38. (X)
39. (X)
40. (O)
41. (X)
42. (O)
43. (O)
44. (X)
45. (X)
46. (O)
47. (O)
48. (X)
49. (O)
50. (O)
51. (b)
52. (d)
53. (c)
54. (c)
55. (b)
56. (c)
57. (c)
58. (b)
59. (d)
60. (c)
61. (b)
62. (c)
63. (a)
64. (m)
65. (d)
66. (d)
67. (a)
68. (b)
69. (e)
70. (a)
71. (b)
72. (d)
73. (b)
74. (c)
75. (a)
76. (b)
77. (m)
78. (c)
79. (c)
80. (j)
81. (p)
82. (c)
83. (a)
84. (n)
85. (j)
86. (k)
87. (g)
88. (b)
89. (j)
90. (a)

CHAPTER III

EVALUATION OF THE UNIT

Log of the unit.-- After the introduction, the study-and-activity guide was given out and each problem explained briefly by the teacher. It was suggested that the pupils start with the first problem since materials were all available, and it was closely related to the discussion on color harmony taken up on the preceding day. This proved to be a wise plan because everyone got started on the activities and it broke any indecision that might have existed when the pupils were confronted with all the problems at once. However they were allowed to start with another problem if they wished. The study guide was kept in the room in the pupils' art envelopes. They were advised to budget their time in school and at home so that some work could be done at home in preparation for school work.

As the laboratory work on the unit progressed an increasing amount of interest was evident as the pupils worked along on the activities. Some of them came in to the art room during the extra period or during study periods to work on their problems. The number of magazines brought in for reference increased daily.

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Trips to the Boston Museum of Fine Arts were planned and conducted by the teacher so that the pupils could see interiors furnished with authentic furniture and well chosen color schemes. Eight pupils took advantage of the opportunity and were amply repaid for their time spent at the museum because as one pupil said,"Gee, it is easy to remember these styles when you actually see them in model rooms." In the final test only nine items were marked wrong out of a possible 120 items on recognition of styles of furniture among the eight pupils who made the museum trip.

It was evident to the writer and the regular art teacher that the procedure of having a study guide in the hands of every pupil kept them going, and kept the interest at a higher-than-average level. This was especially true of many boys who would ordinarily have become bored and lost interest. Since everyone had work to do, and did it, an atmosphere of industry seemed to affect even the potential slow learners in art, because when the unit was stopped they were all still working well.

The time spent on the unit included 24 school periods. Three periods were spent on the introduction, two periods were taken up by giving the initial and final test, and one day was spent on the pooling-and-

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sharing experiences phase. This latter phase of the learning cycle was conducted as a discussion of drawings and paintings which were chosen to bring out important understandings and exhibited in the front of the room. Some pupils read reports on various kinds of furniture, and some reported on booklets or samples of interior decoration material that is obtainable by mail. The discussion brought out important concepts about proportion, balance, color harmonies, improvements made in rooms at home, and characteristics of period styles of furniture.

Methods of evaluation.-- In order to evaluate the results of this unit three methods were used; first, careful observation by the teacher of working habits and general interest as shown by action of the pupils; secondly, a ninety-item test was administered before and after the unit; and thirdly, an inquiry form was filled out anonymously by the pupils to determine their impression of the unit plan as a method of learning.

The results of the teacher's observation are reported in the preceding text. Evidence that learning took place is shown by the raising of the mean from 45.8 before the study to 63.2 after the study of the unit, as computed on Tables II and III. The actual gain

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In evaluating the growth or learning accomplished in this unit certain statistical procedure was followed. The arithmetic means of the initial test, final test, and the gain were computed to show the average growth of the class. The standard deviation was computed and pointed out the amount of spread or dispersion of the scores as they deviated from the mean. Tables II,III, and IV illustrate the method of computing these results.

The placement of the pupil within his group in relation to the growth made by others in his group, and the average of the class is important for purposes of guidance. By first finding the mean and the standard deviation of the results of the initial test, final test, and the gain, charts were made to show the pupils' placement in relative growth groups. Group I represents pupils of superior achievement; Group II, represents those who are decidedly above the average for the group;

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Group III, those whose growth is average; Group IV, those whose growth is less than average; and Group V, those who are definitely inferior in growth.[1] Charts I, II, and III show in graphic form how these groups compare in each situation.

Inquiry form.-- The results of the pupil inquiry form regarding the unit method as a way of learning may best be shown by quoting directly some answers. Most all of them wrote that they liked this method of learning because:

"It necessitated using one's own initiative."

"You are able to do the job you want to and do them at whatever time you want to. I think that it is much better to have the work sheet rather than to have the teacher tell us what to do at a certain time."

"We were given help whenever we asked for it. We were taken to the museum where we learned to identify furniture. You were very patient with us and therefore we were more interested and wanted to learn."

"It enabled me to work at my own speed, and hence let me spend more time on those phases that interested me most."

Some of the responses were out-spokenly against

1/ Billett, op. cit.,pp. 631 - 634.

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[1] Millett, op. cit., pp. 831 - 834.

this method of learning and wrote as follows:

"You had a pile of work given you and had to have it done in a certain amount of time. I don't like that way at all."

"I think I would have liked it better if the whole class had taken up one problem at a time and had it explained instead of jumping around from one to another."

"You have to do everything to yourself. No one tells you or teaches you the things you have to do, and you don't like to do it all yourself."

These latter impressions were recorded by pupils whose attitude toward any kind of work was not very stimulating. The statements reflect the impressions of a very few, and probably were thus expressed because the unit method was new to them, and requires individual budgeting of time and energy.

The most interesting and most difficult part of the subject matter to the majority of pupils was learning the styles of furniture. The least interesting part of the work were the problems concerning the draping of windows. The easiest part of the course was the mounting of pictures on colors to match the coloring in the picture. All agreed that the facts learned are useful at present and will be useful in future life.

Based on the results it is the writer's belief

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Based on the results it is the writer's belief

that the unit was successful as a means of providing a well planned teaching-learning cycle. There were a few items in the test that needed some revision to make them more objective. The study guide needed to be cut down by one or two problems so that more pupils would have time to get more optional related activities completed.

TABLE I

GRADE, AGE, GENERAL ABILITY QUOTIENT, INITIAL SCORE, FINAL SCORE, POINTS GAINED.

Pupil	Grade	Age	General ability quotient 1/	Initial test	Final test	Points gained
(1)	(2)	(3)	(4)	(5)	(6)	(7)
1	12	18	158	44	54	10
2	10	15	131	57	72	15
3	10	15	131	57	75	18
4	11	15	131	53	73	20
5	10	15	130	49	74	25
6	10	15	127	52	71	19
7	10	15	126	45	70	25
8	11	16	125	45	73	28
9	10	15	125	46	64	18
10	10	15	125	57	86	29
11	10	15	122	39	62	23
12	10	15	122	47	62	15
13	11	16	121	52	56	4
14	11	16	120	35	66	31
15	10	15	119	56	68	12
16	11	16	118	58	85	27
17	10	14	117	42	67	25
18	11	16	117	56	68	12
19	10	15	116	59	68	9
20	11	16	116	47	76	29
21	11	16	116	52	68	16
22	10	17	115	36	52	16
23	11	16	114	56	73	17
24	10	15	114	44	58	14
25	10	15	113	46	68	22
26	10	16	112	49	59	10
27	11	15	112	41	65	24
28	11	17	111	46	65	19
29	12	17	111	43	54	11
30	10	15	111	48	63	15

1/ Elizabeth T. Sullivan, Willis W. Clark, and Ernest W. Tiegs, California Short-Form Test of Mental Maturity, Advanced S-Form. California Test Bureau, California, 1942, pp. 1-8.

Boston University
School of Education
Library

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GRADE, AGE, GENERAL ABILITY QUOTIENT, INITIAL SCORE, FINAL SCORE, POINTS GAINED

Pupil	Grade	Age	General ability [1] quotient	Initial test	Final test	Points gained
(1)	(2)	(3)	(4)	(5)	(6)	(7)
1	12	16	168	44	54	10
2	10	15	131	57	72	15
3	10	15	131	57	75	18
4	11	16	131	55	75	20
5	10	16	130	46	74	28
6	10	15	127	52	71	19
7	10	15	126	45	70	25
8	11	16	125	46	75	29
9	10	15	125	46	64	18
10	10	15	125	57	86	29
11	10	15	122	39	62	23
12	10	16	122	47	62	15
13	11	16	121	52	56	4
14	11	16	120	55	86	31
15	10	15	119	56	68	12
16	11	15	118	58	85	27
17	10	14	117	42	67	25
18	11	15	117	56	68	12
19	10	15	115	59	68	9
20	11	16	115	47	76	29
21	11	16	115	52	68	16
22	10	17	115	56	52	16
23	11	16	114	56	73	17
24	10	15	114	44	58	14
25	10	15	113	46	68	22
26	10	16	112	40	50	10
27	11	15	112	41	65	24
28	11	17	111	46	65	19
29	12	17	111	45	54	11
30	10	15	111	48	63	15

[1] Kirkpatrick, J. Williams, Utility W. Clark, and Arbuckle B. Tiege. California Short-Form Test of Mental Maturity, Advanced Form. California Test Bureau, California, 1942, pp. 1-8.

TABLE I (continued)

Pupil	Grade	Age	General ability quotient	Initial test	Final test	Points gained
(1)	(2)	(3)	(4)	(5)	(6)	(7)
31	11	16	110	54	65	11
32	10	15	110	44	62	18
33	11	16	110	38	61	23
34	10	15	109	31	58	27
35	12	17	109	41	61	20
36	12	18	108	45	72	27
37	11	15	108	47	63	16
38	12	17	106	60	73	13
39	11	16	106	44	62	18
40	10	16	104	29	64	35
41	10	14	104	35	54	19
42	10	15	103	47	63	16
43	12	17	103	49	56	7
44	11	17	102	33	51	18
45	10	15	100	49	59	10
46	11	16	99	38	56	18
47	10	16	98	43	51	8
48	11	15	98	44	54	10
49	11	16	97	51	59	8
50	12	18	97	38	53	15
51	12	18	96	39	53	14
52	12	18	93	39	58	19
53	10	16	93	41	55	14
54	10	15	91	51	60	9
55	12	17	90	51	68	17
56	10	16	90	45	55	15
57	11	18	88	46	58	12
58	12	17	85	49	70	21
59	10	16	83	40	62	22
60	10	15	83	48	64	16
61	11	16	82	45	62	17
62	10	16	81	50	56	6
63	11	17	79	29	45	16

Highest possible score -- 90

TABLE I (continued)

Pupil	Grade	Age	General ability quotient	Initial test	Final test	Points gained
(1)	(2)	(3)	(4)	(5)	(6)	(7)
31	11	16	110	54	65	11
32	10	18	110	44	62	18
33	11	16	110	38	61	23
34	10	18	109	31	58	27
35	12	17	109	41	61	20
36	12	18	108	46	73	27
37	11	16	108	47	63	16
38	12	17	106	60	73	13
39	11	18	106	44	62	18
40	10	16	104	28	64	36
41	10	14	104	35	54	19
42	10	16	103	47	63	16
43	12	17	103	49	56	7
44	11	17	102	33	51	18
45	10	18	100	43	53	10
46	11	16	99	38	56	18
47	10	16	98	43	51	8
48	11	15	98	44	54	10
49	11	16	97	51	59	8
50	12	19	97	38	53	15
51	12	18	96	39	53	14
52	12	18	95	39	58	19
53	10	18	95	41	53	11
54	10	18	92	51	60	9
55	12	17	90	51	68	17
56	10	18	90	43	55	12
57	11	18	85	46	58	12
58	12	17	85	49	70	21
59	10	18	83	40	62	22
60	10	16	83	48	64	16
61	11	18	82	46	63	17
62	10	16	81	50	56	6
63	11	17	79	29	45	16

Highest possible score -- 80

GRAPH I

GRAPH COMPARING RANGE OF SCORES MADE BY PUPILS ON INITIAL TEST AND FINAL TEST

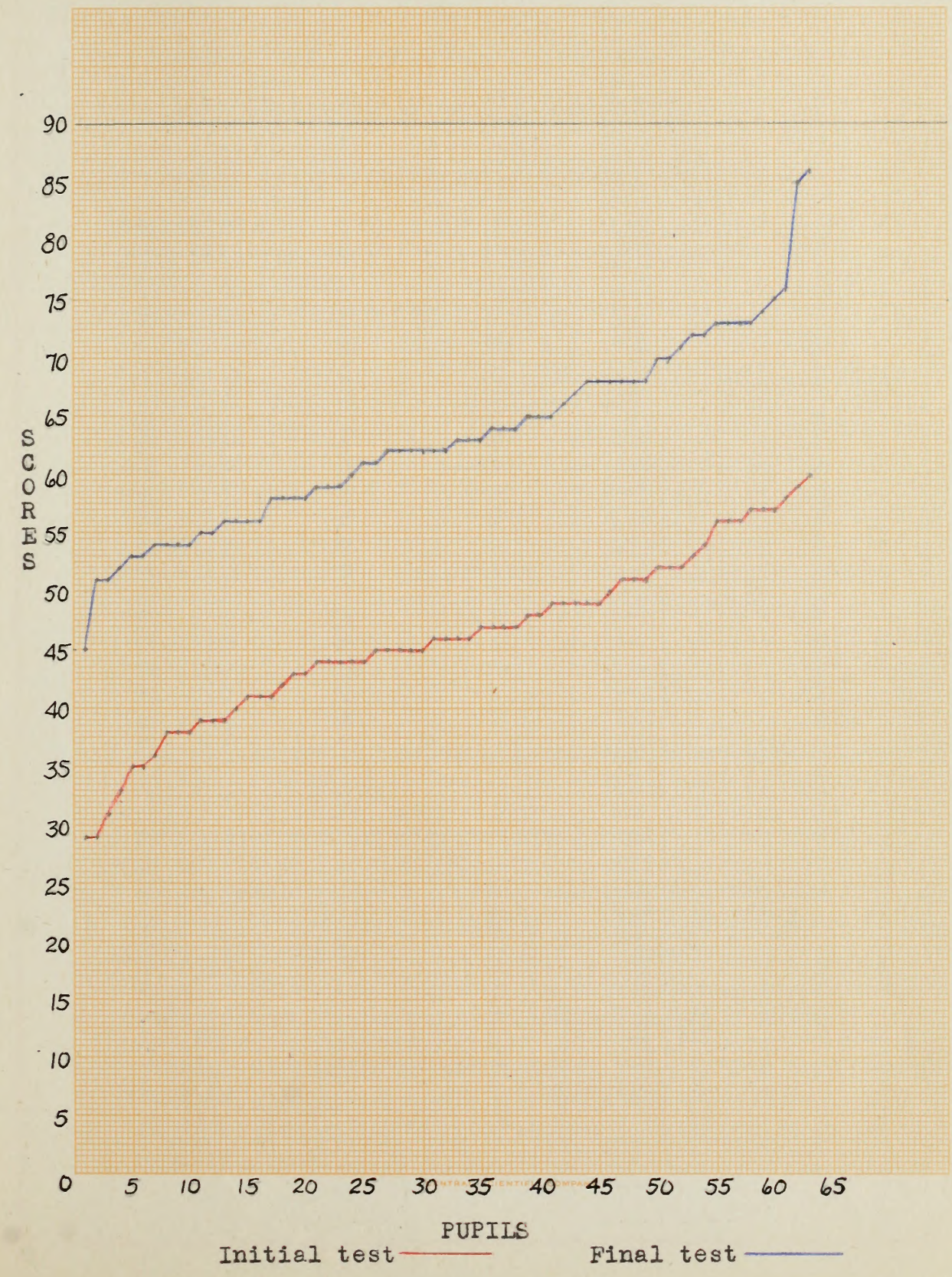

TABLE II

ILLUSTRATING THE CALCULATION OF THE MEAN AND STANDARD DEVIATION ON THE INITIAL TEST

Scores on initial test	F	D	FD	FD^2
(1)	(2)	(3)	(4)	(5)
62 - 60	1	+5	+5	25
59 - 57	5	+4	+20	80
56 - 54	4	+3	+12	36
53 - 51	7	+2	+14	28
50 - 48	8	+1	+8	8
47 - 45	13	0	0	0
44 - 42	8	-1	-8	8
41 - 39	7	-2	-14	28
38 - 36	4	-3	-12	36
35 - 33	3	-4	-12	48
32 - 30	1	-5	-5	25
29 - 27	2	-6	-12	72
26 - 24	0	-7	0	0
S = 3	N = 63		-4	394

Mean

$$M = S\left(\frac{FD}{N}\right) + \text{Assumed } M$$

$$M = 3\left(\frac{-4}{63}\right) + 46$$

$$M = 45.8$$

Standard deviation

$$SD = S\sqrt{\frac{\Sigma FD^2}{N} - C^2}$$

$$SD = 3\sqrt{\frac{394}{63} - .036}$$

$$SD = 7.47$$

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ILLUSTRATING THE CALCULATION OF THE MEAN AND STANDARD DEVIATION ON THE INITIAL TEST

Scores on initial test	F	D	FD	FD^2
(1)	(2)	(3)	(4)	(5)
62 - 60	1	+6	+6	36
58 - 57	5	+4	+20	80
56 - 54	4	+3	+12	36
53 - 51	7	+2	+14	28
50 - 48	8	+1	+8	8
47 - 45	15	0	0	0
44 - 42	8	-1	-8	8
41 - 39	7	-2	-14	28
38 - 36	4	-3	-12	36
35 - 33	3	-4	-12	48
32 - 30	1	-5	-5	25
29 - 27	2	-6	-12	72
26 - 24	0	-7	0	0
S = 3	N = 65		-4	394

Mean

$$M = a\left(\frac{\Sigma D}{N}\right) + \text{Assumed } M$$

$$M = 3\left(\frac{-4}{65}\right) + 46$$

$$M = 45.8$$

Standard deviation

$$SD = 3\sqrt{\frac{\Sigma FD^2}{N} - D^2}$$

$$SD = 3\sqrt{\frac{394}{65} - .056}$$

$$SD = 7.27$$

CHART I

RELATIVE GROWTH SCALE - INITIAL TEST

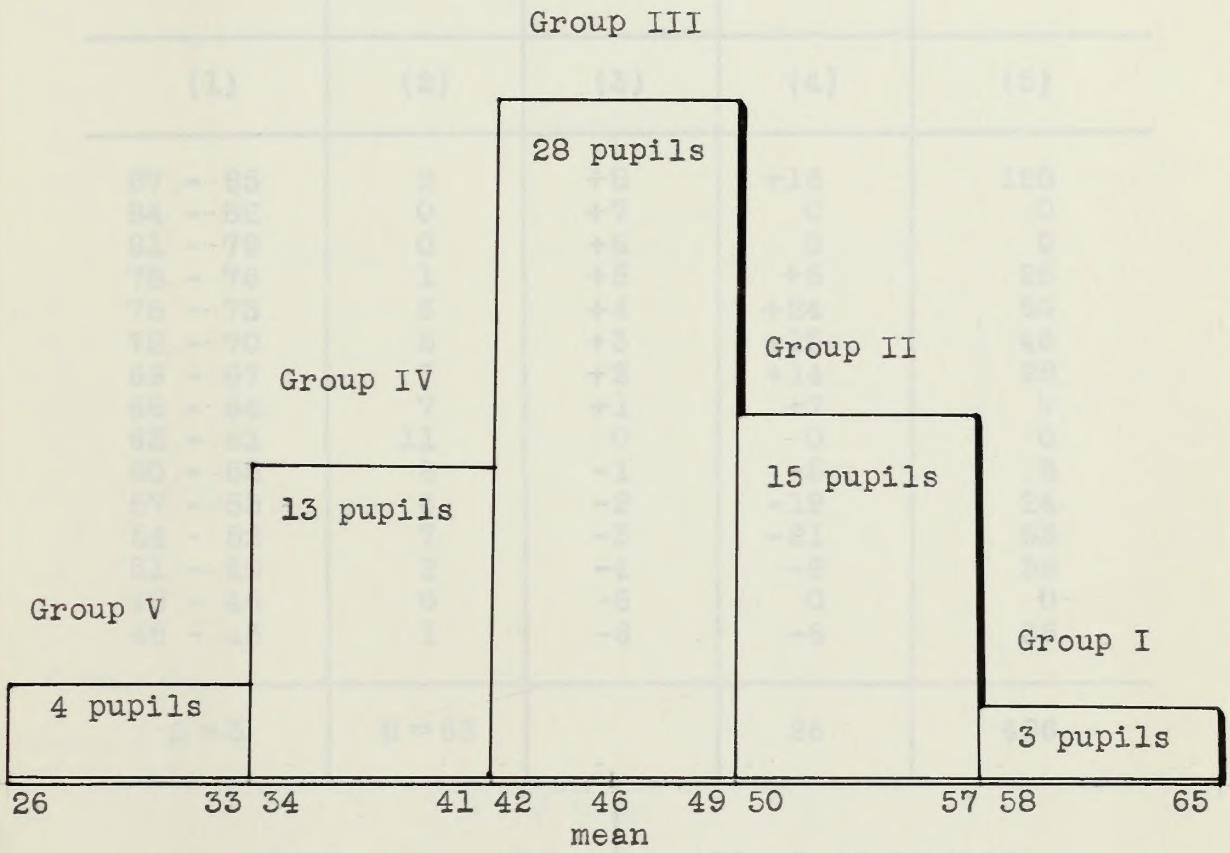


CHART I

RELATIVE GROWTH SCALE - INITIAL TEST

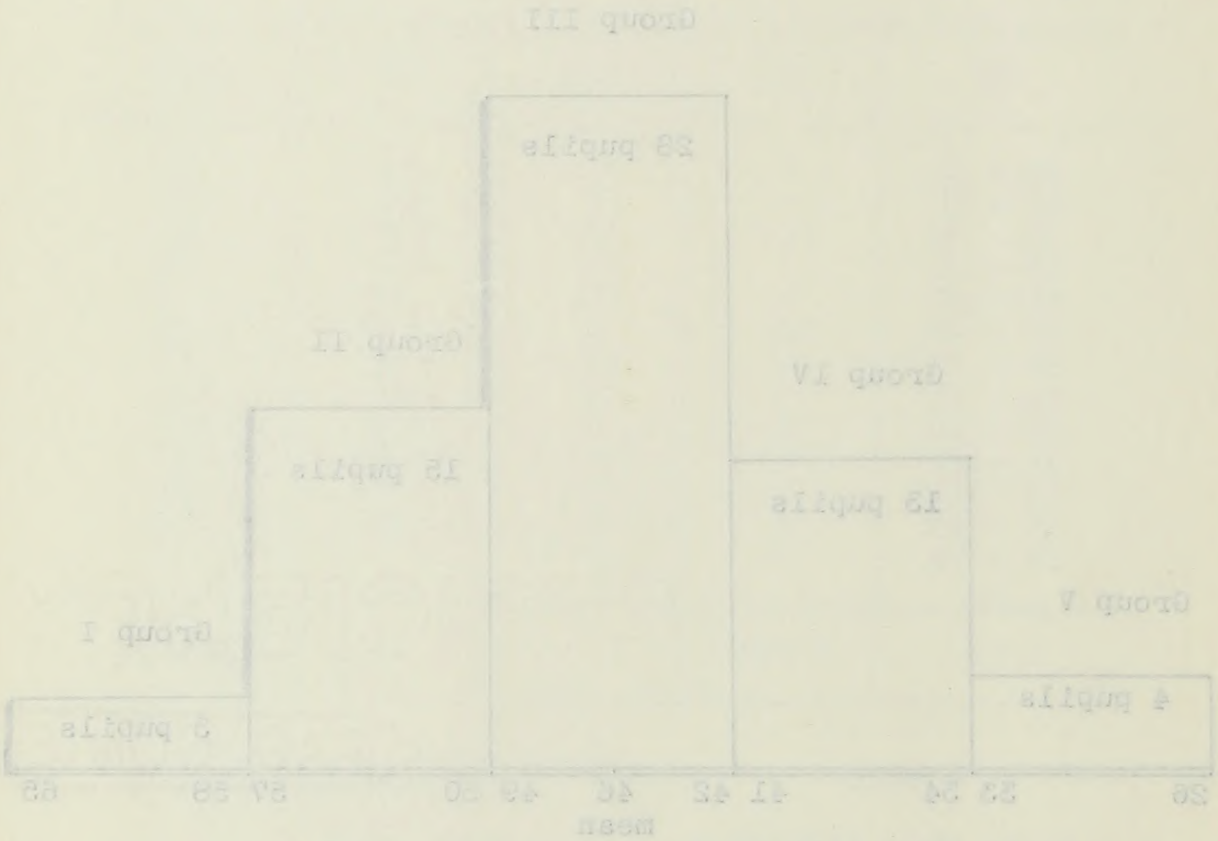


TABLE III

ILLUSTRATING THE CALCULATION OF THE MEAN AND STANDARD DEVIATION ON THE FINAL TEST

Scores on final test	F	D	FD	FD^2
(1)	(2)	(3)	(4)	(5)
87 - 85	2	+8	+16	128
84 - 82	0	+7	0	0
81 - 79	0	+6	0	0
78 - 76	1	+5	+5	25
75 - 73	6	+4	+24	96
72 - 70	5	+3	+15	45
69 - 67	7	+2	+14	28
66 - 64	7	+1	+7	7
63 - 61	11	0	0	0
60 - 58	8	-1	-8	8
57 - 55	6	-2	-12	24
54 - 52	7	-3	-21	63
51 - 49	2	-4	-8	32
48 - 46	0	-5	0	0
45 - 43	1	-6	-6	36
S = 3	N = 63		26	496

Mean

$$M = S\left(\frac{FD}{N}\right) + \text{Assumed } M$$

$$M = 3\left(\frac{26}{63}\right) + 62$$

$$M = 63.2$$

Standard deviation

$$SD = S\sqrt{\frac{\Sigma FD^2}{N} - C^2}$$

$$SD = 3\sqrt{\frac{496}{63} - .17}$$

$$SD = 8.4$$

TABLE III

ILLUSTRATING THE CALCULATION OF THE MEAN AND STANDARD DEVIATION ON THE FINAL TEST

Scores on final test	f	D	fD	fD^2
(1)	(2)	(3)	(4)	(5)
87 - 85	2	+5	+16	128
84 - 82	0	+7	0	0
81 - 79	0	+6	0	0
78 - 76	1	+5	+5	25
75 - 73	6	+4	+24	96
72 - 70	5	+3	+15	45
69 - 67	7	+2	+14	28
66 - 64	7	+1	+7	7
63 - 61	11	0	0	0
60 - 58	8	-1	-8	8
57 - 55	6	-2	-12	24
54 - 52	7	-3	-21	63
51 - 49	2	-4	-8	32
48 - 46	0	-5	0	0
45 - 43	1	-6	-6	36
N = 52			26	456

Mean

$$M = b\left(\frac{fD}{N}\right) + \text{Assumed } M$$

$$M = 3\left(\frac{26}{52}\right) + 62$$

$$M = 63.5$$

Standard deviation

$$SD = b\sqrt{\frac{\Sigma fD^2}{N} - D^2}$$

$$SD = 3\sqrt{\frac{456}{52} - .17}$$

$$SD = 8.4$$

CHART II

RELATIVE GROWTH SCALE - FINAL TEST

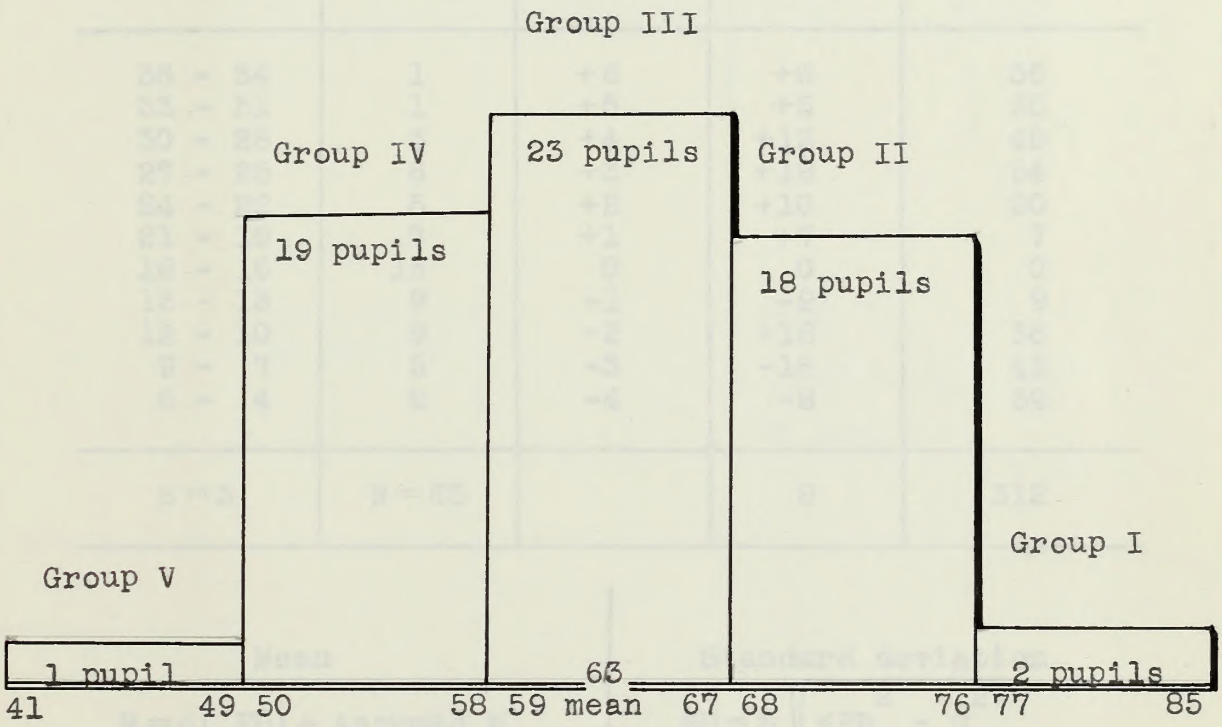


CHART II

RELATIVE GROWTH SCALE - FINAL TEST

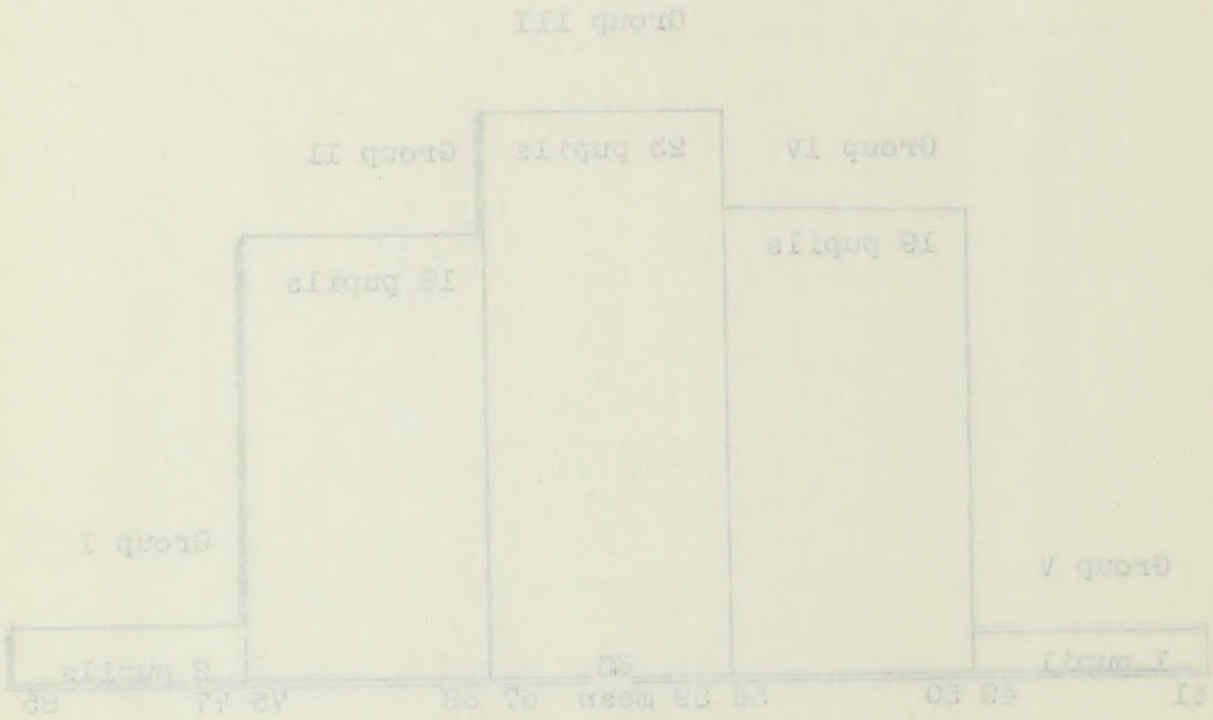


TABLE IV

ILLUSTRATING THE CALCULATION OF THE MEAN AND STANDARD DEVIATION ON THE GAIN

Scores showing gain	F	D	FD	FD^2
(1)	(2)	(3)	(4)	(5)
36 - 34	1	+6	+6	36
33 - 31	1	+5	+5	25
30 - 28	3	+4	+12	48
27 - 25	6	+3	+18	54
24 - 22	5	+2	+10	20
21 - 19	7	+1	+7	7
18 - 16	15	0	0	0
15 - 13	9	-1	-9	9
12 - 10	9	-2	-18	36
9 - 7	5	-3	-15	45
6 - 4	2	-4	-8	32
S = 3	N = 63		8	312

Mean

$$M = S\left(\frac{FD}{N}\right) + \text{Assumed } M$$

$$M = 3\left(\frac{8}{63}\right) + 17$$

$$M = 17.4$$

Standard deviation

$$SD = S\sqrt{\frac{\Sigma FD^2}{N} - C^2}$$

$$SD = 3\sqrt{\frac{312}{63} - .01}$$

$$SD = 6.6$$

TABLE IV

ILLUSTRATING THE CALCULATION OF THE MEAN AND STANDARD DEVIATION ON THE GAIN

Scores showing gain	F	D	FD	FD^2
(1)	(2)	(3)	(4)	(5)
36 - 34	1	+6	+6	36
33 - 31	1	+5	+5	25
30 - 28	3	+4	+12	48
27 - 25	6	+3	+18	54
24 - 22	5	+2	+10	20
21 - 19	7	+1	+7	7
18 - 16	15	0	0	0
15 - 13	9	-1	-9	9
12 - 10	9	-2	-18	36
9 - 7	8	-3	-15	45
6 - 4	2	-4	-8	32
	N = 63		8	312

Mean

$$M = \frac{i(FD)}{N} + \text{Assumed } M$$

$$M = 3\left(\frac{8}{63}\right) + 17$$

$$M = 17.4$$

Standard deviation

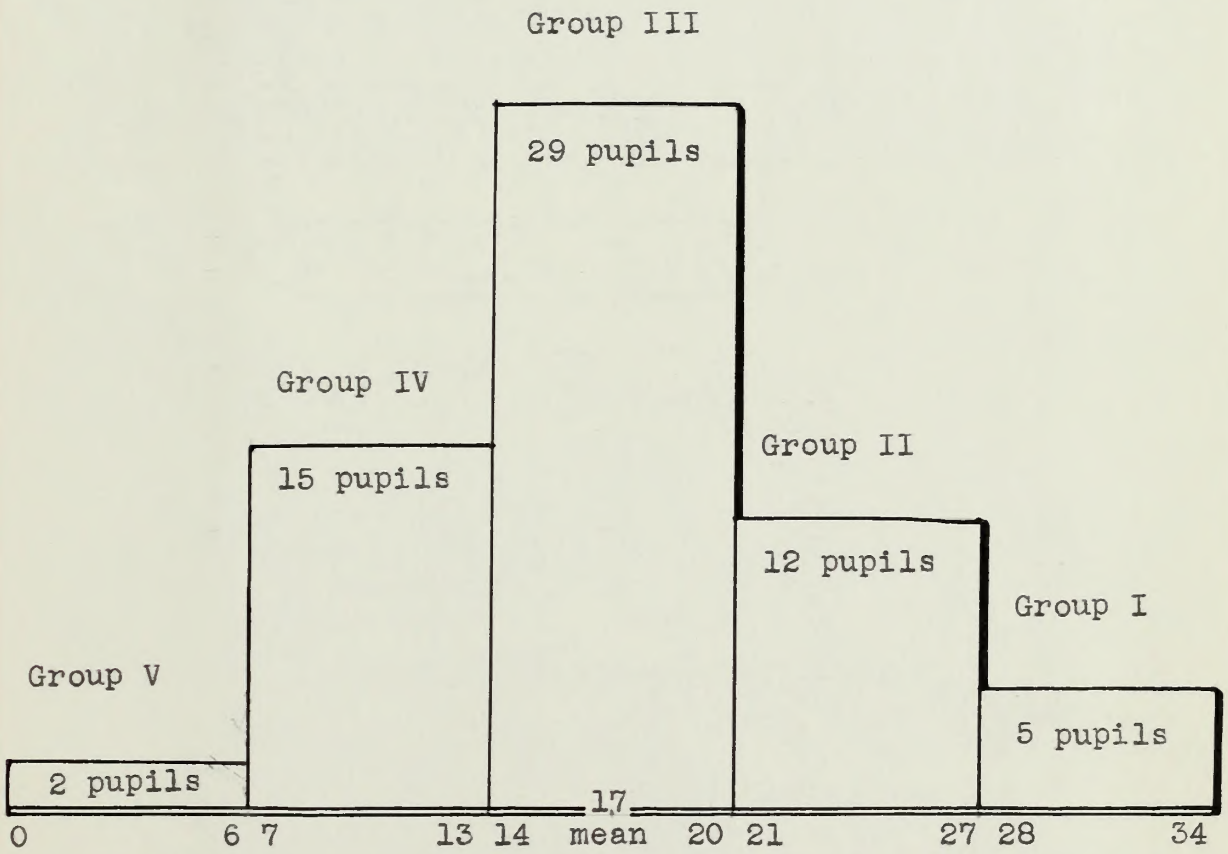
$$SD = i\sqrt{\frac{FD^2}{N} - C^2}$$

$$SD = 3\sqrt{\frac{312}{63} - .01}$$

$$SD = 6.6$$

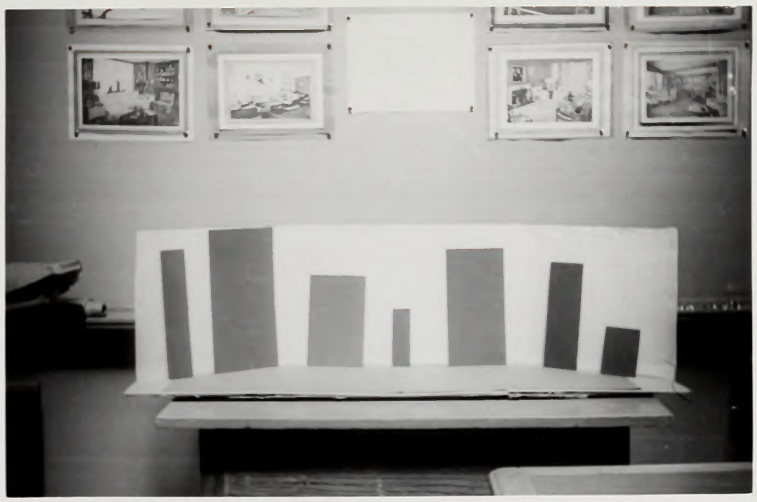
CHART III

RELATIVE GROWTH SCALE - GAIN



APPENDIX

PLATE I



Model room - Set for discussion of the proportion of doors.

Model room - Set for discussion of the proportion of windows.

PLATE II

Model room - Set for discussion of balance

Reference corner including books, paper, scissors, magazines, and illustrations of styles of furniture.

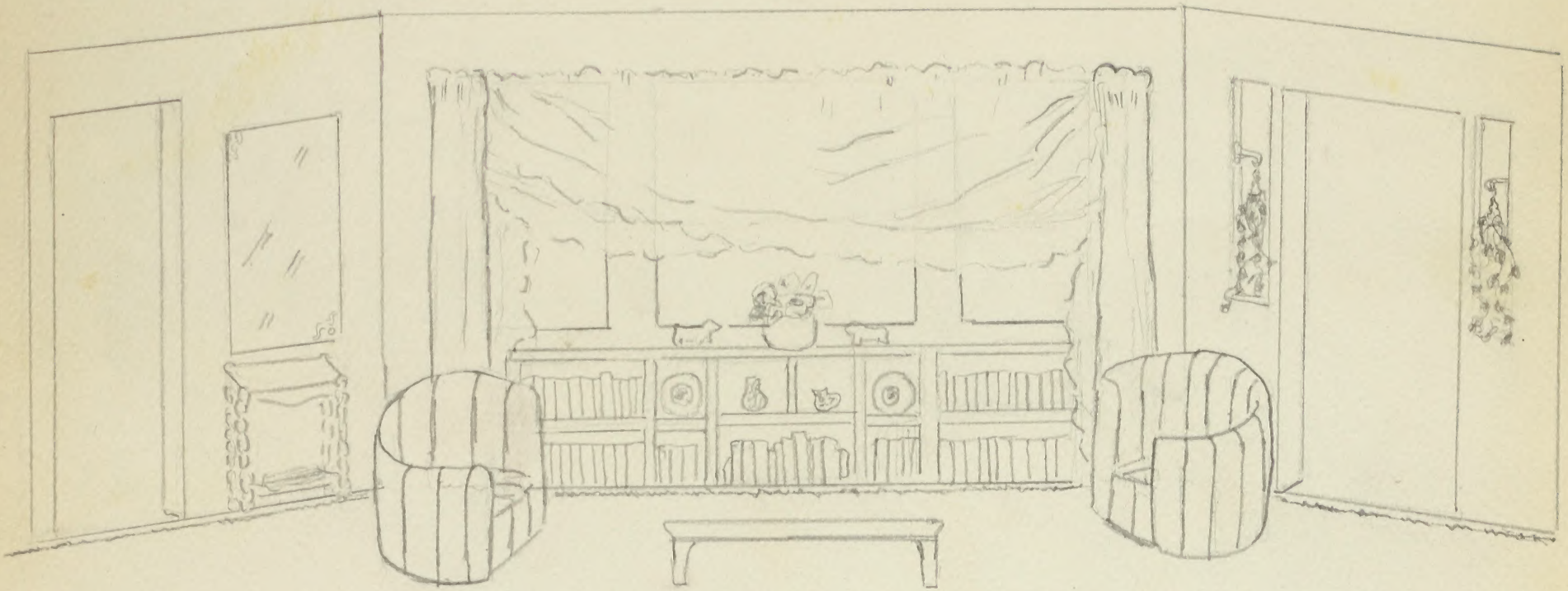
PLATE III

Class at work

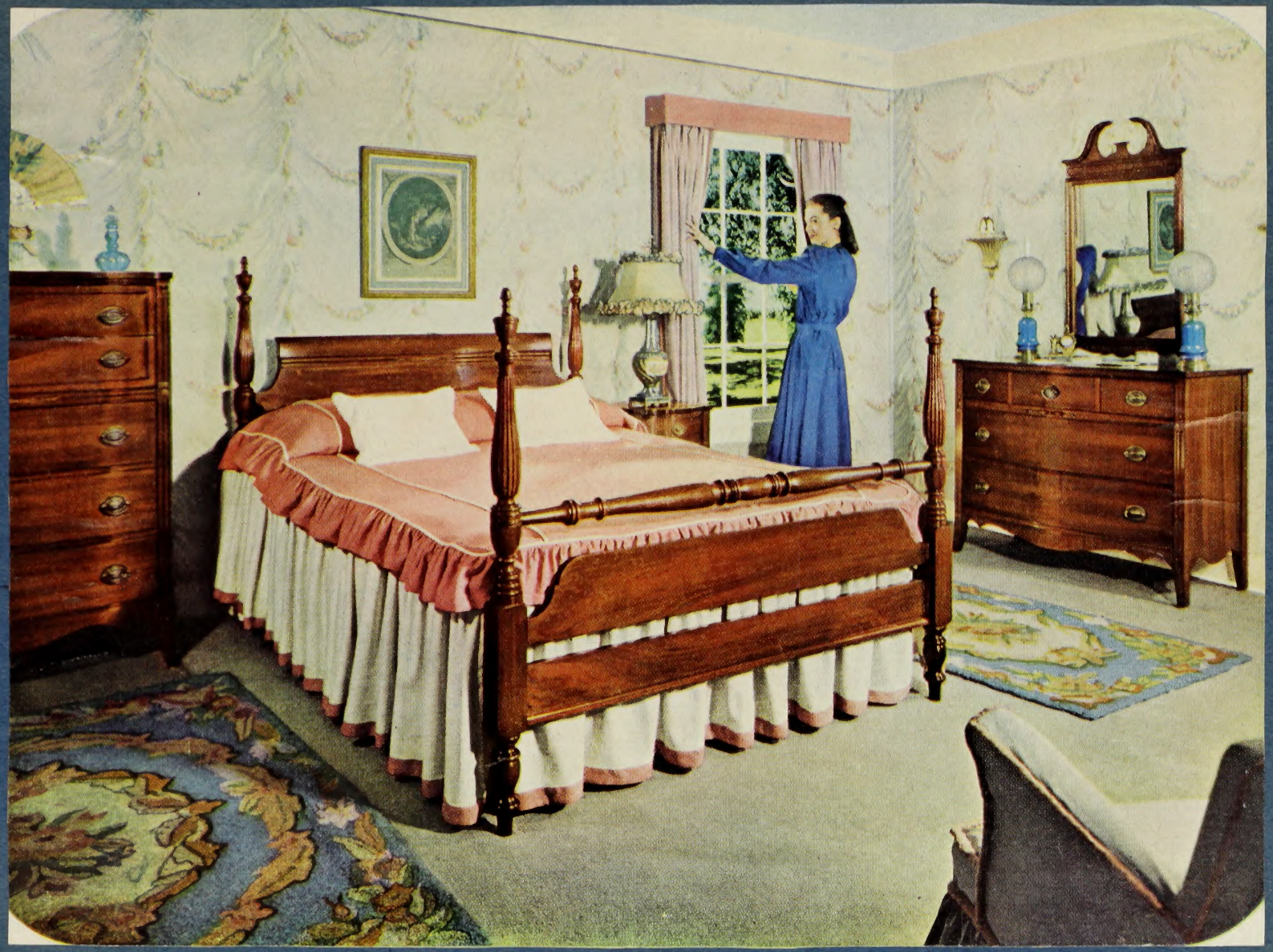
Exhibition of study-and-activity guide problem G.

PLATE IV

Samples of work done in the unit set for discussion by the class during the sharing-experiences phase.

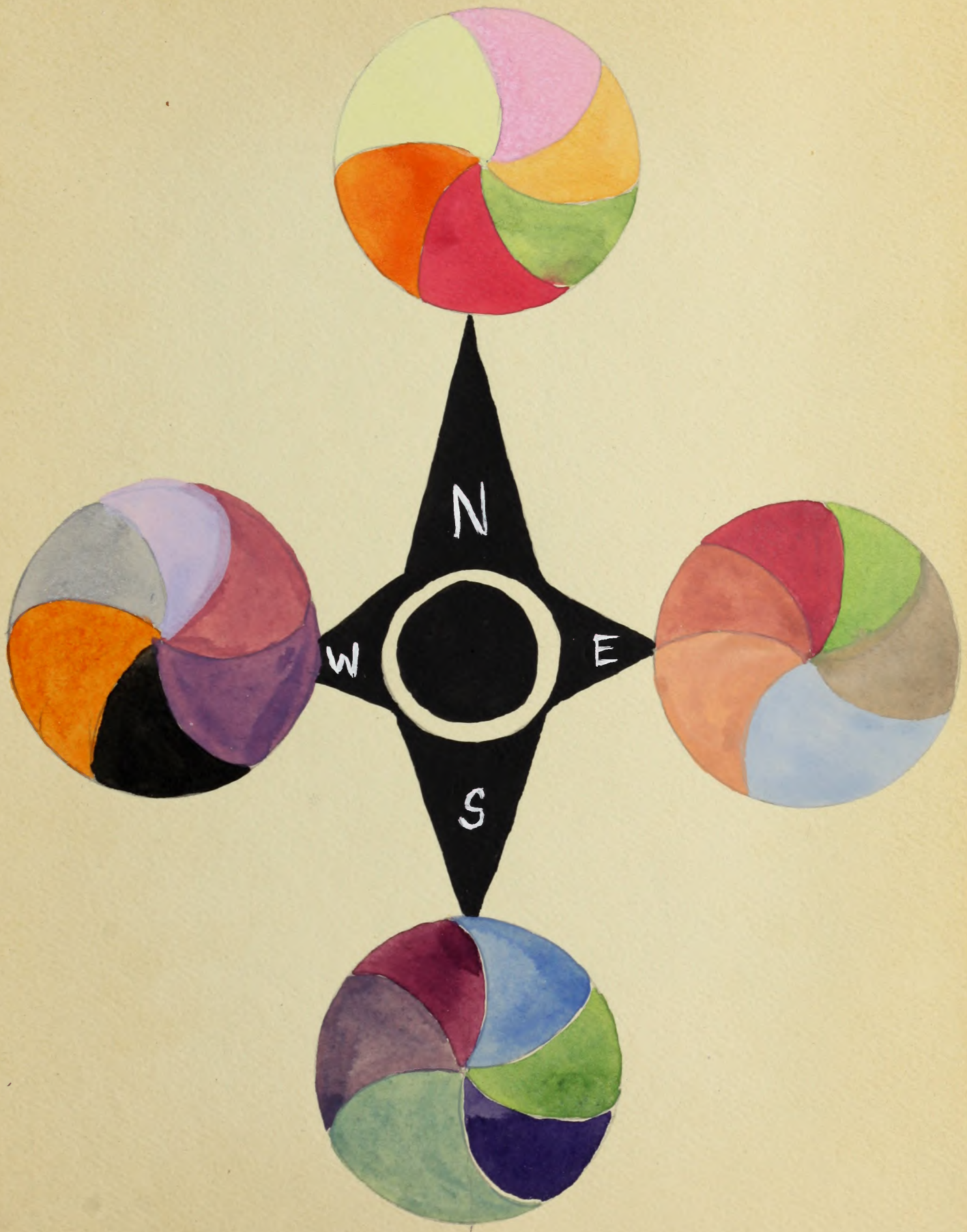


Jeanne
Duyet
Per I



INFORMAL

~ Formal ~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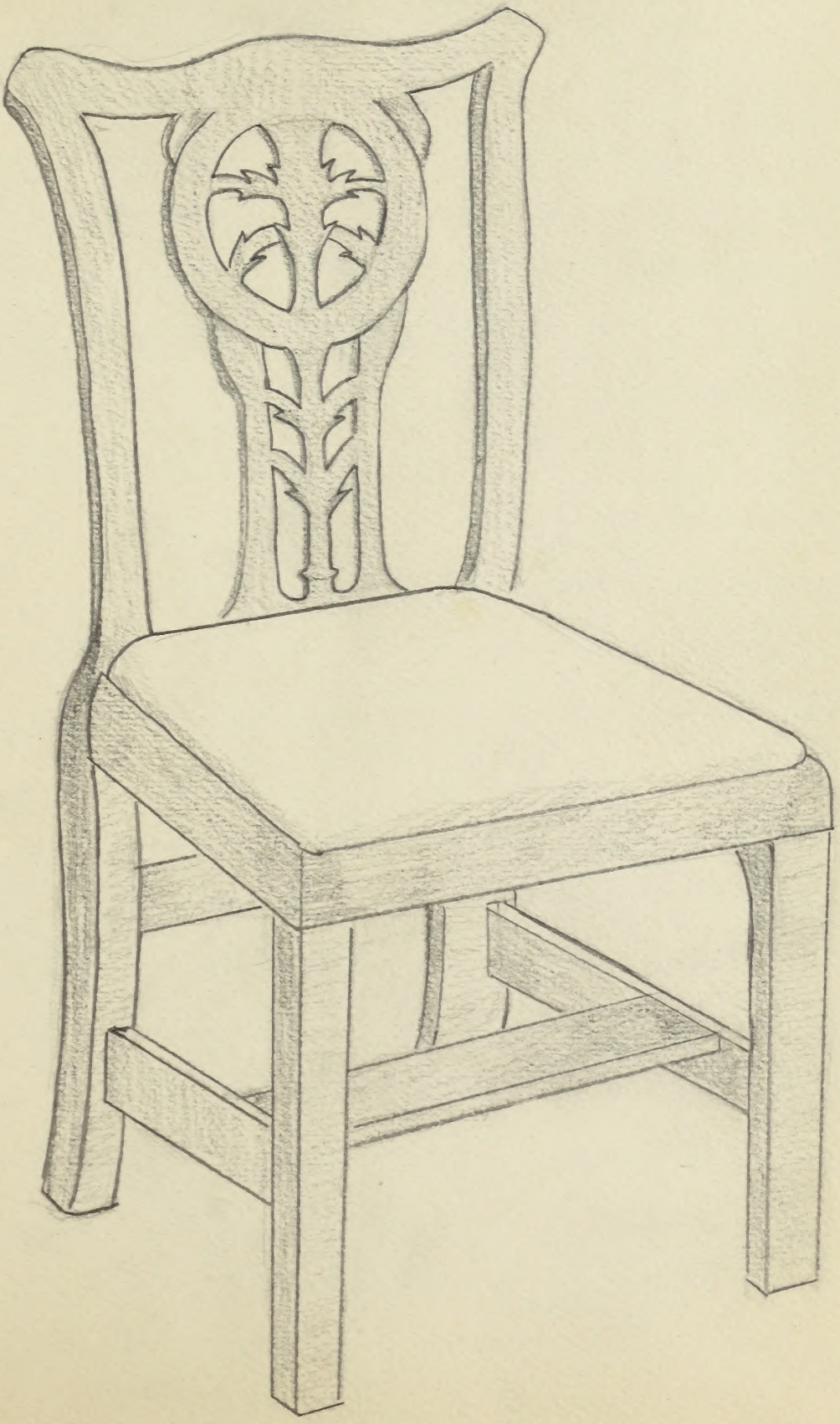


Jane Clarkson Art - Period 6

The Chippendale Chair

Chippendale was a master carver, and seldom if ever used inlay for decoration. Mahogany was his favorite wood, but he also employed walnut, maple, cherry, and birch.

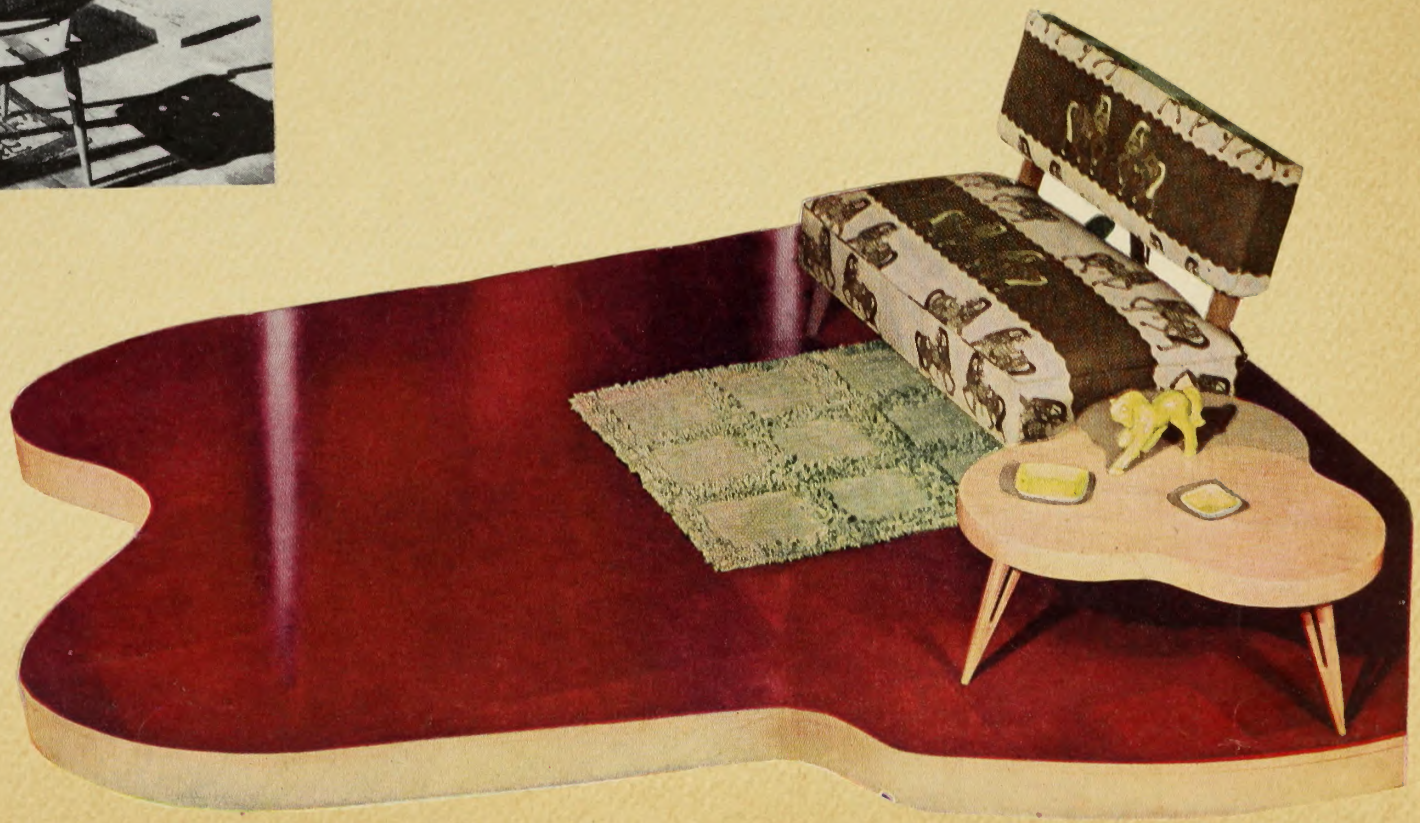
Chippendale's typical chair-back consisted of a moderately carved frame, rectangular in its general outlines, and a pierced splat, developed from the solid splat of the Queen Anne period.

He did not always use the cabriole leg with his French chairs, but sometimes the straight, square legs that also appear on his other types. His seats were usually wide, square cornered, and upholstered. Some of his chairs were made with underbraces; some without them.

Chippendale furniture set the current of popular taste running toward a preference for the simplicity and grace of the classic.

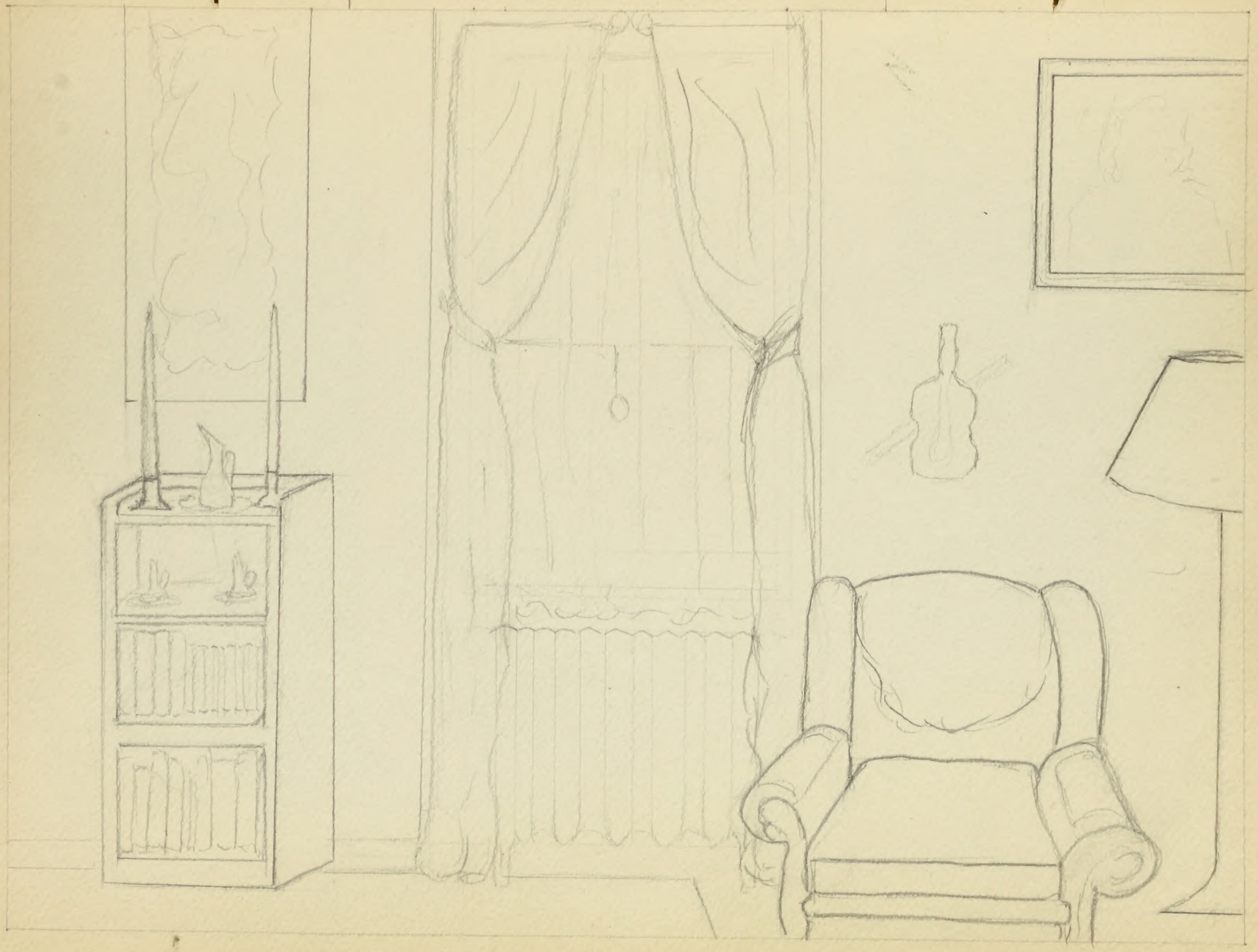
Inv
Ro
Gwen

MODERN



Kathy Sholl - I

BEFORE

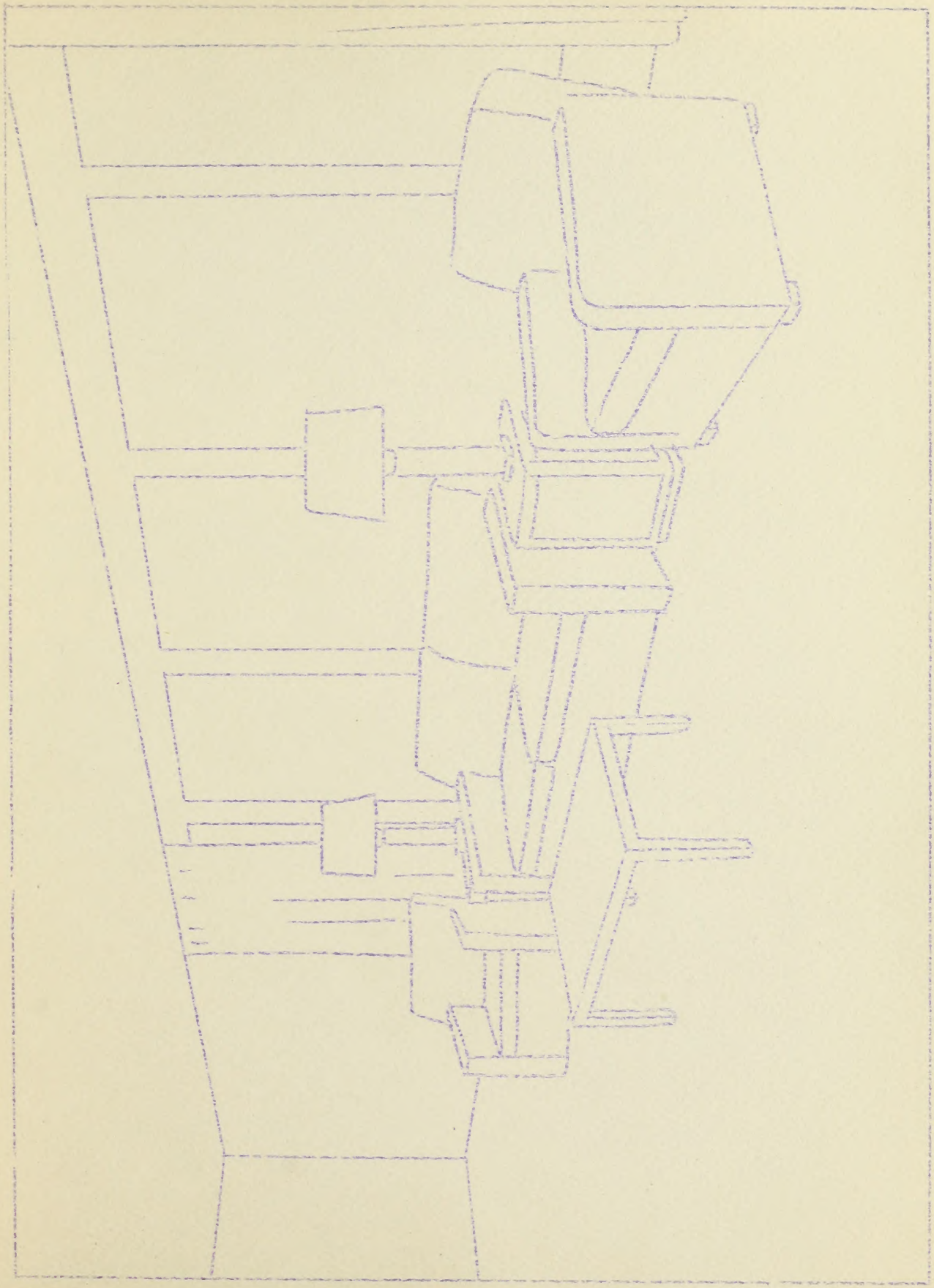


ROOM AT HOME - BEFORE

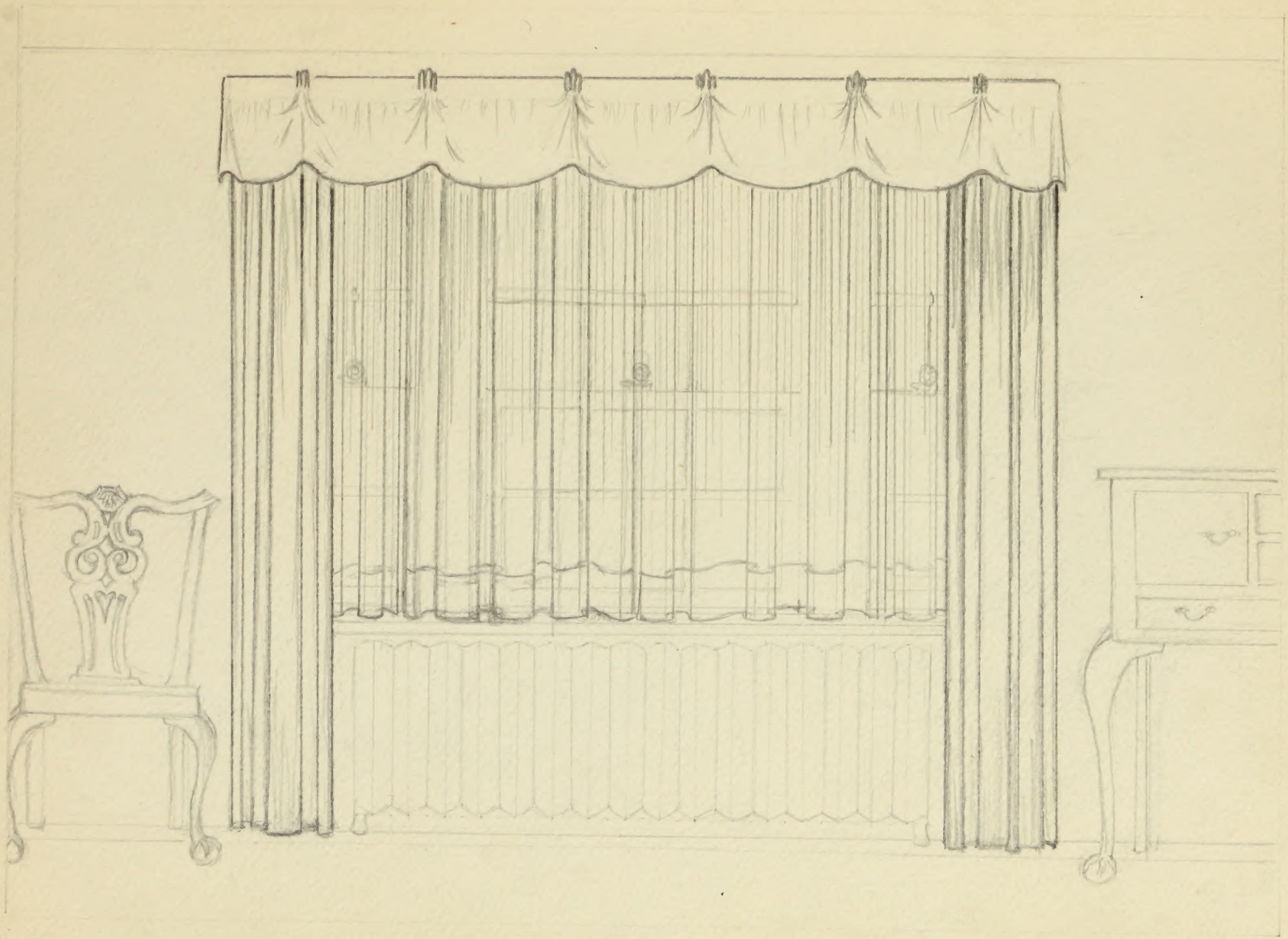
C. Picken

ROOM AT HOME - AFTER

C. Ricker



Louise Frone



Kathy Shohl - I

Chippendale Chair

HAZARD

ELIZABETHAN TABLE

BOSTON UNIVERSITY
1 1719 02549 4263

Date Due

NOV 18 1957			
Rm Use			
JAN 16 1960			
Room Use			
MAY 11 1964			

Demco 293-5

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USE "WJ" FASTENERS
FOR BINDING SHEETS
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A Product of Wilson Jones Co.

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Plummer, M.D.
1949
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